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AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME IV · NUMBER I

DECEMBER 1915

EDITED BY
WILHELM R. VALENTINER



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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER I · DECEMBER MCMXV

VENETIAN PAINTINGS IN THE UNITED STATES :
PART FOUR · BY BERNHARD BERENSON

THE BELLINI

AFTER plodding over hot stubble or cold tundra, as we did through much of the last chapter, it will be a relief and a joy to encounter the splendours of the earth once more. For which reason I shall not linger over such vestiges of Squarcionesque painting in its cruder phases as we may discover in America, but hasten to Mantegna, the genius of the Paduan School. His influence on the Bellini was enormous: to understand their evolution, while ignoring him, is impossible. Happily our collection includes two of his works, one belonging to Mrs. J. L. Gardner of Boston, and the other in the Altman bequest to the Metropolitan Museum. These we shall proceed to study. They will by no means suffice to give an adequate idea of his career or his quality. Europe alone can give that. But at least they will give no false idea of the artist.

I.

The earlier of the two is a smallish panel (Frontispiece) in Mrs. Gardner's collection, dating from Mantegna's later middle years, say from towards 1485. It is a singular, elaborate, rather puzzling work, highly finished—over finished, even—touched up in the high lights with silver. One is tempted to fancy that the painter contrived it deliberately as an epitome of his entire career up to that point for his Gonzaga patrons; and doubtless it pleased them, for it remained with them until it was acquired by that exquisite dilettante, Charles I. Yet if this unusual work has a fault, it is just that, with all the qualities of a most admirable manual, it has something of its dryness.

On a level space, overshadowed by two cliffs which frame in a hillside with a town nestling under the sky line, the Blessed Virgin is seen in the midst of six other holy women, all sitting low or on

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the ground. The Holy Child, resembling an infant Apollo, stands against His Mother's right knee and addresses Himself to the Infant Baptist. The elderly woman next to Our Lady is probably St. Elizabeth, but I have no clue to the identity of the others, or to their function in the symbolical or allegorical economy of the picture. Nor is it our concern. It can not be too firmly maintained that a work of art can pretend, as a work of art, to no meaning, broadly human or narrowly artistic, beyond what is spontaneously suggested to the cultivated mind. Theologians and gossips innumerable may attach any meaning they please to the parts or the whole of a picture. Professors Peano and Forti have taken our dear familiar old alphabet and numerals and attached all sorts of harrowing significations to them, intended only for students of symbolic logic. We who use the alphabet and numerals for homely human purposes are not called upon to be conversant with all possible abuses to which they may be subjected, and no more is it our business as humanists, aestheticians or dilettanti, to know what theological subtleties, what scholastic symbols, or what neo-mystico-nonsensical cobwebs may be made to adhere to a picture. In the one before us it is enough to see what Venetian art lovers, at the highest moment of Venetian art, called a "*Sacra Conversazione*," that is to say, a social gathering of holy persons. These ladies have come together to adore, to worship, to meditate and to pray. To my recollection, this is the first instance of a motive destined to acquire so wide a vogue a generation or two later. Did Mantegna mean to invent a new type of composition? If he did, he surely would have followed it up with others, which he failed to do. It is possible that in a court, whose first lady, when Mantegna arrived there, was a Brandenburg Princess, such a favourite subject of German art as "*Die Heilige Sippe*"—the Holy Family in the most comprehensive sense—was known and liked, and that Andrea took his cue from a German painting of this theme, simplifying and classicizing it according to the dictates of his genius. Quite likely, too, he was ordered to include just so many figures and so many episodes in the panel. On no other ground can one understand the Christopher crossing the stream, the George fighting the dragon, and the Jerome beating his breast, which we descry in the middle distance. They are treated conventionally and perfunctorily, not at all as a genius like Mantegna would have dealt with them had they been of his own choosing and of interest to him.



MANTEONA: THE HOLY FAMILY
THE METROPOLITAN MUSEUM OF ART, NEW YORK ALTMAN COLLECTION

Mantegna's art meets our eye from its first beginning, like Minerva, all armed. In a duration of nearly sixty years it suffered singularly little change, so little in form, contour or even type, that it requires careful and cautious scrutiny to perceive progressive change, although there was, it is true, a development in colour to warmer and warmer, ending rather hot. Mrs. Gardner's panel, coming, as we shall see presently, toward the end of his middle years, contains elements harking back to the beginnings and pointing forward to the end of the artist's career, as we shall perceive for ourselves if we attempt to settle the date of this "*Sacra Conversazione*."

The landscape gives us no too precise indication of time. It reminds one, it is true, of no works preceding the Mantuan period, but, on the other hand, it might have been painted at almost any time during Mantegna's middle years. It recalls at once the frescoes in the Camera degli Sposi and the Uffizi Triptych, but even more closely the Uffizi "Madonna of the Quarries" and the Copenhagen "*Pietà*." The "Madonna of the Quarries" is recalled again by the hands and the folds and even the pose of the Virgin here, but the oval and expression of her face are singularly like the "Madonna with Cherubs" of the Brera. The curls of the female Saint looking down upon the Infant Baptist are found in Mantegna's works from the Verona Polyptych to nearly the end of his career, but her elegance and her draperies point forward to his "Parnassus" and other late works. The other Saints recall the "Madonna" in the Simon Collection at Berlin and the women in the Hampton Court "Triumphs." The crumpled sharp folds, as in the Verona "Madonna," mark the beginning of his later years. The evidence, intelligently weighed, thus points to the end of Mantegna's middle period. One of the pictures with which Mrs. Gardner's has most in common is the Brera "Madonna with Cherubs," and there is good reason for assuming that this is the panel referred to in a document as having been painted in 1485. We shall not be far out if we assign something like this date to the painting at Fenway Court.

I leave the picture with a feeling that I should like to say a good deal more about it, but not before it had been submitted to a scrupulously honest and adequately competent cleaning away of perhaps quite recent restoration. What remained would necessarily be convincing, and might cease to be so perplexing.

II.

There is nothing perplexing about the Altman canvas (Plate). It is what it is; not at all one of Mantegna's greatest achievements, but a typical work of his last few years, when his hand was beginning to fail slightly and his colour to grow hot. In other respects he is seen as his Roman, pagan, imperial self.

The picture in question represents the Empress of Heaven seated a little sideways against an arbor of golden fruit, while the Infant clings to her. On one side a male bust of Roman aspect represents St. Joseph, and on the other, a most fascinating, even alarming, female face, answering better to the visual images evoked by Catullus than by the Gospels, is perhaps intended by Mantegna for the Magdalen.

The drawing of the Child's head is a little out, the contour of His shoulder rather functionless, the hands are a trifle wooden. These defects are due to the slackness of old age. Nevertheless the work, as a whole, could scarcely be more characteristic. Its feeling we have already indicated. Its colouring is the typically warm—over warm—of his last years. Its drawing, despite slight slackness, is no less quintessentially his.

Maturer, more Cinquecento in amplitude than any other "Holy Family" of Mantegna's, it yet clings close to precedents, and in details varies but slightly from similar works of his last fifteen years. Thus, as composition, it is closest of all to the Verona "Holy Family," one of the earlier of his latest paintings. The *motif* of the cushion takes us back to a much earlier work still, the "Madonna with two Saints" of the André Collection. On the other hand, the Virgin in the Altman canvas goes with his last work of all, the Northampton "Adoration"¹ and the "Holy Family" in the Mantegna Chapel at Mantua, only that in our picture she is at once haughty and disconsolate.

Thus, here as everywhere, Mantegna remains true to a style formed in his youth which suffered but little alteration. There are few works, however, in which change is more visible than here. It was, in the measure that it was progressive, change above all to a warmer colouring and to a more pagan, more imperially Roman vision of the world.

¹ A studio copy of this masterpiece may be seen at Mr. J. G. Johnson's in Philadelphia.

III.

THE AUTOGRAPH PAINTINGS OF GIOVANNI BELLINI

No two artists near enough to each other in their environment to be brothers-in-law were so separated in their art as Mantegna and Giovanni Bellini. Where the former was all dogma, the latter was all faith; where the one worked on a programme, the other relied on spontaneity; where the Paduan had a schematic outline that the figure had to fill, the Venetian had a contour that was the vibrating exteriorization of an indwelling energy. Mantegna was professionally intellectual; Bellini may never have harboured an abstract thought. The Paduan was a bigoted Roman, the Venetian was not deliberately and intentionally of any time or place. Hence the growth of the former was necessarily limited, while that of the latter never stopped. The history of Art knows almost no great master whose end was so close to his beginning as Mantegna's, or so far away as Bellini's. For fifty years Giovanni Bellini led Venetian painting from victory to victory. He found it crawling out of its Byzantine shell, threatened by petrification from the drip of pedagogic precept, and left it in the hands of Giorgione and Titian, an art more completely humanized than any that the Western world had known since the decline of Greco-Roman culture.

The two works by Mantegna that we can see without crossing the Atlantic suffice to give a fairly adequate idea of his character and even of his career. The seven autograph paintings by Bellini, on the other hand, even when supplemented by several important studio pictures, do not even begin to represent his manifold phases or convey an adequate sense of his quality.

Two of the seven autograph works belong to Bellini's first period. I wrote "earlier years," and then cancelled and replaced the words with "first period," because it fringes on the absurd to designate pictures painted toward the fortieth year of an artist's life as youthful achievements. For it is probable that Mr. J. G. Johnson's panel was painted toward 1470. Nevertheless this "Madonna" is so tentative, so immature in some respects, that serious and able students have regarded it as the earliest of all Bellini's Madonnas that have come down to us.

The truth is that the first part of Giambellino's career is a blank. All the extant works which may plausibly be placed before 1470

could easily have been painted after 1465, and in point of style they resemble each other sufficiently to admit of being thus crowded together. Even if we grant that some of these panels, the Correr "Crucifixion," for instance, were done earlier, they are at once too few to stand for twenty years of activity, even allowing for normal losses through time and chance, and too close to each other to be, if spread over so long a time, more than a confession of slow and feeble development. For myself, I find it easier, in view of what we know of his rate of advance during his middle and later periods—a time when, as a rule, growth is apt to slow down and stop—to believe that not many years elapsed between any of the paintings of this group, than to assume that Giovanni Bellini was something of a dullard in his early life.

It certainly is not easy to account for his youth, yet a possible clue may lie in the fact that Gentile Bellini's earlier career is at least as hard to explain. His first dated work, the "Lorenzo Gius-tiniani" of 1465, is still awkward and even uncouth, despite extraordinary observation and vigorous line, and the Mond "Madonna," painted probably when Gentile was about fifty years of age, is chiefly interesting for its fidelity to his father's teaching. It would seem likely, therefore, that the delayed maturity of both brothers, as well as the exceeding scarcity of their earlier works, were in each case due to their having had no independent career till they were middle-aged men, because they remained until then in their father's employ as his assistants. As late as 1460 both were certainly with Jacopo, for in that year all three signed the now lost altarpiece for the Gattamelata Chapel at Padua. It was after this that the sons started out for themselves, and it really would seem as if only then did they cut themselves loose from their father and begin to develop their own artistic personalities. Such an hypothesis, further, might help to account for the curious borrowings, sometimes quite petty, from Mantegna, at the very moment when Giovanni Bellini was creating such sublime masterpieces as the Brera "*Pietà*." It looks as if he had already developed a great intensity of feeling and an adequate mastery over his instruments, but—somewhat like Cézanne so recently—still lacked those current fashionable stage-properties of the new painting which perhaps his father, Jacopo, true to his own transitional style and all its charm, severely avoided.



Fig. 1. Giovanni Battista Tiepolo.
"The Virgin Mary with the Christ Child".

IV.

The "Madonna" in the collection of the late Mr. Theodore M. Davis (Fig. 1), which I believe to be the earliest of Giovanni Bellini's Madonnas now extant, is also one of the best. One may go further and say that she is the best of the first period. She rises like a pyramid, filling nearly the entire space framed in by the arch, thus securing an effect of monumental grandeur worthy of the invincible concept of a superhuman Great Mother, while, at the same time, the watchfully tender adoration of her own Child communicates a sweet sense of homelike humanity. The slight deviation from frontality, the gentle inclination of the head, in such a massive figure, are principal factors in the impression. The featureless landscape, with its simple arabesque of light and shade under the open sky, furnishes the visual equivalent of a bass accompaniment to a solemn melody. The quiet pearly colour, singularly free from oppositions and contrasts, enriches and harmonizes the whole.

It is a work worthy of the Brera "*Pietà*," than which there is perhaps nothing more sublime in art. It has the same greatness of soul and beauty of substance. There is a continuity in mood and mode between these two masterpieces which makes it probable that they were conceived almost simultaneously and executed successively, the "Madonna" first, the "*Pietà*" afterwards. How strikingly alike, for instance, is the sweep of the folds in both paintings, combining, as it does, flow and rhythm with the most magnifying results.

The Davis "Madonna" is as free from Mantegna's influence as the "*Pietà*" itself. There is no trace of it, save perhaps in the ruins on the right. On the contrary, the whole pattern—the frontal Madonna adoring the Child fast asleep—is traditionally Venetian, and not of infrequent occurrence in the early works of the Vivarini and their kin. The Child is rather ugly and sprawling, and not properly relaxed, but is modelled with praiseworthy contour instead of facile chiaroscuro—and all so sincerely!

It is a work which seems to have impressed contemporaries and followers, for I recall several versions of it, or possibly of variants, as, for instance, Quirizio da Murano's in the Venice Academy, another belonging to Mr. Henry White Cannon at Fiesole, which I would ascribe to Andrea da Murano, and still another in the Sac-

risty of the Redentore at Venice, which I would, more tentatively, ascribe to the same author.

Finally, I may be permitted to record that when I first knew this masterpiece, it passed for an Alvise Vivarini, and the fact that it, along with the Bagatti "S. Giustina" at Milan, also passing for an Alvise, was chiefly responsible for the very high estimate I formed, half unconsciously, of this painter and his place in Venice. Dr. J. P. Richter, who then owned the picture, first recognized that it was by Bellini, and his attribution has long since found general acceptance. The "S. Giustina" I myself attempted to restore to Bellini a couple of years ago (*Gazette des Beaux Arts*; June, 1913).

V.

It would seem as if it were only after painting this Madonna and the even greater Brera "*Pietà*,"¹ that Giovanni Bellini fell under the spell of Mantegna. Of course he must have known him and his art years and years before, for they had been brothers-in-law since 1453. But if Giovanni remained with his father till well after '60, it is likely that Jacopo, having nothing to say to the too definite, too rigid, too masterful style of his overbearing son-in-law, prevented his sons from following it. Then when Giovanni became his own master, his instinctive eagerness to be in the foremost ranks of his close contemporaries drew him into the orbit of Mantegna. And there he remained for ten or perhaps fifteen years—till towards 1480—but happily quite unaffected by it as to essentials, keeping his soul his own, his form unschematized, his touch uncontaminated. Mantegna was for him not so much a dynamic influence as a purveyor of novelties. And that is the natural, perhaps inevitable relation between conscious and less conscious genius.

So Giovanni Bellini borrowed not a little from Mantegna, turning it to his own purposes—using episodes and figures with only slight changes, and entire arrangements with all the alterations required to render them suitable to his own character.

Among the earliest of Giovanni's paintings to betray contact with Mantegna is Mr. Johnson's signed "Madonna" (Fig. 2). It is an appealing and sensitive creation, but in its present condition

¹ Most of the pictures referred to in this chapter are reproduced in Adolfo Venturi's "*Storia dell' Arte Italiana*," Vol. VII, Parts III and IV. The reproductions alone render this work indispensable to students. Dr. Gronau's monograph on the Bellini is equally indispensable.



Fig. 2. GIOVANNI BELLINI: MADONNA.
Collection of Mr. John G. Johnson, Philadelphia.

this ghost of a picture seems a little meagre and even scraggly. Less monumental than the Davis panel, less convincing than the slightly earlier Potenziani "Madonna," it lacks the breadth of the somewhat later Trivulzio "Virgin and Child."

Mr. Johnson's "Madonna" is seen from the waist up supporting the Child between her hands. He stands on a parapet on which lies a fruit like a quince. He wears a tunic open at the sides, and has very little hair on His head. His attitude, with His finger in His mouth and something like a squirm of His body, is unexplained. It would almost seem as if, like a shy baby, He were turning away from a stranger. The Blessed Virgin, on the contrary, although rather dolorous and vague now, may have had a limpid but not simpletonish countenance in her time. The silhouette of her all-enfolding mantle is impressive, and the prominence of the hands, unfortunately too spidery, is singular, perhaps novel. The opinion may be hazarded that few artists made so much of hands as Bellini did. My first impression is that even among Italians no other insisted more on making them *dramatis personæ*. They are, in representations of the Madonna especially, scarcely less important for the expression, and perhaps even more important for the design, than the face. Their play was evidently a matter of the greatest solicitude, and their relation to the pose and action of the Holy Child determined the entire composition. To Mr. Johnson's "Madonna," now before us, all this applies so well that it is easier to think the head away than the hands. It is they that determine the movement of the arms, and thus the whole pattern. At the same time they vie in eloquence with the face itself. To few pictures more than to this could be better applied the title of "Madonna of the Hands."

Bellini's father, Jacopo, did not neglect the hands, and Donatello made as much of them as anyone. Their example may have sufficed, but I suspect that Giovanni got his stimulus not from them directly but from their follower, Mantegna, who in his earlier life and middle years rivalled Donatello himself in the attention he gave to hands. If that be so, it was by far the greatest debt that Giambellino owed to his brother-in-law. It is even possible that Mr. Johnson's panel and its sister works, the Potenziani and Trivulzio "Madonnas," were inspired by pictures of Andrea Mantegna now lost, like the one, for instance, of which we have two free copies, one in the Berlin Museum (No. 27), and another far better version

in the former Butler Collection. But while this suggestion must be left to its chances, Mr. Johnson's painting bears witness to Giovanni's pettier borrowings from Andrea in a way that cannot be disputed. It will be remembered that we found the action and the expression of the Child unexplained. Nothing certainly in the picture before us accounts for His peevish squirm. It is intelligible enough in Mantegna's original, the standing child frightened by the sight of the High Priest's knife and nestling up against his mother's knees, in the "Circumcision" of the Uffizi Triptych (Fig. 4). Bellini reversed the silhouette and, naturally, adapted it in other respects to his needs, but changed the motive as little as possible.

It will be admitted that a picture containing an imitation of another must be of later date than that other. It would follow that if we knew when Mantegna painted the Triptych now in the Uffizi we could tell when at earliest Giambellino designed the Johnson panel. Its date is a question of importance, for, as we have seen, it has been supposed to be a labour of his earliest years, while I feel called upon to assign it to a time when its author was perhaps approaching his fortieth year.

Unfortunately, we do not know the exact date of Mantegna's Uffizi Triptych. There is a fair probability, however, that it is the work referred to in April, 1464, as just finished. Internal evidence is hard to obtain because of the relative fixity of Mantegna's style. I note that in my "North Italian Painters," published in 1907, I placed it after 1470. Since then, further research in connection with contemporary Venetian painting has inclined me to favour an earlier date for some of his works, including the Triptych, and I should now find no difficulty in conceding that it was painted in 1464. To a still earlier date no one would think of assigning it.

Mr. Johnson's Bellini would then necessarily be no earlier than the same date, that is to say 1464, when Giovanni Bellini was thirty-three or thirty-four years old. But I believe, in fact, that we have reasons for assuming that it was painted three or four years later. In our endeavour to justify this later dating, which, within the field of our interests, is of serious importance, we must have recourse to a study of minutiae which, if no longer subject to the contemptuous hilarity of the dilettante, is still boring to ourselves.

To begin with, the pattern as a whole, based, as it is, upon the extension of the arm to one side, connects Mr. Johnson's picture

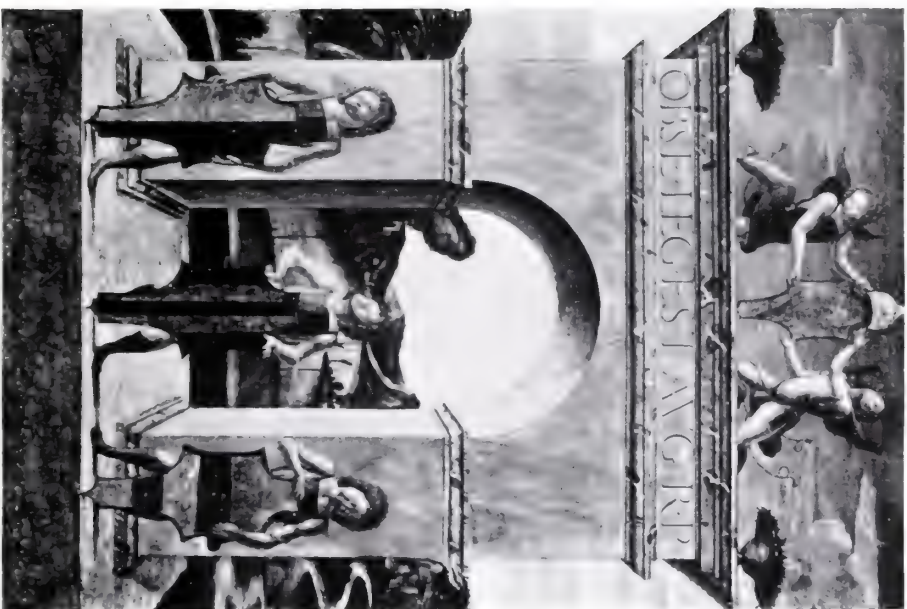


Fig. 3. STUDIO OF GIOVANNI BELLINI: ARCH IN HONOR OF
DOGE TRON.
Academy of Fine Arts, Venice.



Fig. 4. MANTEGNA: THE CIRCUMCISION.
Uffizi Gallery, Florence.

with the next group of Bellini's Madonnas, the earliest of which is Dr. Frizzoni's at Milan, and the most typical, the one in the Verona Gallery. As I hope to demonstrate elsewhere, they range in point of time from after 1470 to about 1476. Mr. Johnson's was perhaps originally nearer to the Frizzoni or Verona "Madonna." What remains of her nose recalls St. Dominic's in the Correr "Trinity," a studio work painted in 1471,¹ or the nose of the Baptist now in the Venice Academy but of the same series. The nearest parallel to her rather spidery hands may be found in those of St. Joseph in a "Nativity" at the Venice Academy—a picture, once more, of the same series. The Child was the prototype of the imps holding shields in a neglected but delightful picture of a "Triumphal Arch" (Fig. 3) commemorating the principate of Doge Tron (Venice Academy, No. 53, Photo. Alinari 32238). As his reign began in 1471, this panel painted in Bellini's studio cannot be earlier, and if the children are so reminiscent of the one in the Johnson picture, we may safely assume that no great interval could have intervened between the two works. It would be easy to adduce further points of close resemblance in Mantegna, as, for instance, in his *Andrè* or in his somewhat later Bergamo "Madonna," but as their chronology is disputable, I will end this tedious paragraph with a reference to two dated works painted in Venice in 1469 and 1471. The earlier one is a Bellinesque "Saviour Enthroned between Sts. Augustine and Francis" (Venice Academy, No. 614, Photo. Naya 182). Here the pleating of the tunic under the throat of the Saviour is of the kind in our "Madonna," but of slightly simpler and earlier fashion, nearer, in fact, to the Davis "Madonna." The work of 1471 was designed by Bartolommeo Vivarini and painted with the aid of assistants (Rome, Colonna Palace, Photo. Anderson 4596). It is singularly Bellinesque, and looks like a close imitation of an original of the time by Giovanni. The resemblances to our "Madonna" are manifold, in big and in little, even to the pleated folds of the tunic and the garment under it.

If this kind of evidence may be allowed to count—and archaeological pursuits could not exist without it—then Mr. Johnson's "Madonna" is scarcely earlier than 1470. And if we may assume that date to be fairly well established, it follows that at about forty years of age Giovanni Bellini was painting what we used to regard as his adolescent efforts.

¹ See my "Quatre Triptyches Bellinesques à Venise" in the *Gazette des Beaux Arts* for September, 1913, where most of the panels are reproduced.

THE EARLY ART OF THOMAS COLE · BY EDWARD E. HALE

WHEN Thomas Cole went abroad in the year 1827, his landscapes were looked upon by his countrymen as the finest rendering of the American scene in painting. Just as Cooper had expressed the romance of American scenery in his novels, so had Cole shown it in his pictures. There were other landscape painters, it is true, whose work at this time was well known and admired. Thomas Doughty, Alvan Fisher, William G. Wall, W. J. Bennett were as well known as Cole, and had been known longer. But Cole, whose pictures had been before the public for four or five years only, surpassed them all in the public mind, and was clearly the representative painter of American landscape. He had something that the others lacked. Perhaps he expressed something that people felt in a way others did not; perhaps there was something distinctively American in his pictures that was not to be found in theirs; however it was, he was given a kind of first place when men thought or wrote of American landscape.

Bryant said as much as this in his "Sonnet to Cole the Painter, departing for Europe." He was the spokesman for the romantic beauty of the world, something like Byron only respectable, something like Wordsworth though not so daring. "Yes, Cole," said he, "thy heart shall bear to Europe's strand a living image of our own bright land"—and he speaks of the different things, lakes, prairies, rocks, streams, the broad stretch of the sky, the freshness of spring and the glow of autumn. The romance of Europe is different, he goes on, "everywhere the trace of man, paths, homes, graves, ruins from the lowest glen to where life shrinks from the fierce Alpine air." Then, after this true distinction between the beauty of the untouched wilderness here and the charm of immemorial association abroad, he adds:

"Gaze on them till the tears shall dim thy sight,
But keep that earlier, wilder image bright."

That earlier wilder image! Cole felt its beauty—no man of his time more so—and he had tried often to render it in forms that would not be forgotten. He had never quite succeeded, and in his own heart, probably, he felt that the difficulty lay in his own lack

of technical skill. He would cure that by some years abroad where he could paint and study till his hand had the cunning he so desired.

Was it in his mind, however, that he must "keep that earlier, wilder image bright"? We cannot say; we can only judge from the facts as we find them in a hundred notes on canvas or in print. Cole's later work is doubtless an advance on his earlier painting from the painter's point of view. But one thing that even an amateur can see is that he did not keep untouched that vision of romantic beauty of his earlier days. After he came back from Europe his mind was full of all sorts of things that interested him deeply and the people about him too. But he had lost the simplicity with which he had once looked upon the wonderful American scene. The finest picture by Cole in our public galleries is the "Capri" in the Wadsworth Atheneum. But fine as it is, no one can look at it and say, "Here is the painting of America in the day of her youth and promise." For that we must look elsewhere.

The romantic landscape of the old days,—the romance of mountain crag and dashing torrent, of lonely pine or solitary forest,—was not especially American. In America people found in larger and often grander forms a beauty which they already knew. There are those who believe that it was Rousseau who opened the eyes of Europe to the beauty of the wild grandeur and the awful freedom of nature. It may be that Rousseau did show these things to Europe, but long before his day there had been those in England who had found in the wilder and even the fiercer aspects of nature a satisfaction to the restless emotion of their souls. The romantic spirit, the spirit of the generous-hearted soul, the spirit that sought to get away to nature from the selfish and sordid pressure of the life of everyday, began to be felt in England even in the seventeenth century. Had other things been different it might have become the ruling spirit of the time. But as it was, other ideals were too fascinating, ideals of elegance, urbanity, restraint, so that romantic souls were few. Few as they were they turned to nature and solitude rather than to man and the town as did the others of that day. Lady Mary Wortley Montagu, Frances Countess of Hertford, Horace Walpole, Shenstone the poet, and how many other lesser people who did not write down their sentiments,—these all knew the love of a wilder, often a fiercer beauty than that of the charming elegance of the French garden-life of the time and its imitations in other

lands. You may see it in many ways, for instance, in the backgrounds of the portraits of Sir Joshua. How many of those lovely ladies are painted with a background of forest glade or rural solitude,—Lady Charles Spencer with her horse is in the depth of the forest, the Countess of Carlisle stands in view of the border hills. Sometimes it is a wilder scene,—little Miss Cholmondely carrying her Scotch terrier walks barefoot in a miniature brook, with a miniature waterfall behind and a precipitous rock. Such things had been long known and admired in England, even in the seventeenth century; literature and art are full of evidence. But it was clear that they were to be found more fully and more finely in America. The student of Reynolds will remember the portrait of Sir Jeffrey Amherst. Conventional enough it surely is; he wears full armor and on a map of Canada is his helmet. But in the background is the mountain and the torrent.

Before Amherst, however, there were those who found America romantic. The most suggestive, if not the earliest, note is to be found in the journal of that romantic figure, Robert Rogers the ranger. One day in the year 1759 Rogers went down Lake George on an Indian scout, and with him went a young volunteer, Robert Abercrombie by name. The military results of the scout were slight, but Mr. Abercrombie "was delighted with the romantic and noble scenery through which we conducted him." These two may not have been the first to love the romantic and noble scenery of America and they were certainly not the last. The ideal was loved and cherished for a hundred years.

The highest point of the flourishing of the passion for romantic scenery was in the early nineteenth century, in the twenties, when Rip Van Winkle gave charm to the Catskills, and Leatherstocking expressed the grandeur of the virgin forest. That was the time of the poetry of Bryant and of the journalism of the "Mirror." And that too was the time of the first appearance and the early work of Thomas Cole, who almost at once was recognized as having caught the spirit of the time and fixed it in the perfection of its beautiful grandeur. He was English born and had lived in his youth in Pittsburg; he had studied painting for a while in Philadelphia; in 1823 he came to New York and worked for the winter in a garret. But coming forth with the spring he was led by his good angel to make an excursion up the Hudson. He made sketches in the Highlands and



DOUGHERTY: A RIVER GLIMPSE.
The Metropolitan Museum of Art, New York.



THOMAS COLE: MOUNTAIN STORM.
The New York Public Library.

the Catskills and when he returned he painted three pictures. These pictures he sold to three persons of some importance in the world of art at that day,—Col. Jonathan Trumbull the president of the National Academy, Mr. Dunlap the author and critic and A. B. Durand the engraver. The first two shortly afterward parted with their pictures to Mr. Philip Hone, the distinguished amateur. These pictures almost at once gave Cole a definite place in the artistic world; it needed but a year or so for him to be called "our leading landscape painter."

The early history of American landscape is not so well known but that a word or two may be said to show what sort of world it was in which Cole was a part and a leader. The earliest traditions are those that tell of the boy Benjamin West, and his landscape composed from the most interesting things in two pictures given him with a color-box by a friend of the family. But such matters are tradition only; the first definite figure (in my view at least) is that of Jacob Hoffman. In America as in England in the last decade of the century there was topographical drawing, pictures of public buildings in town and of gentlemen's seats in the country, views of cities and harbors. There was less of course in America than in England; it is only now and then in the early magazines of the day that one finds a cut of scenery. But there are enough to show an interest, and among the rather shadowy draughtsmen of the time the best individualized in my memory is Jacob Hoffman. His work will be found in the *Massachusetts Magazine*, the *New York Magazine*, the *American Universal Magazine*, indeed almost every periodical of the nineties that has any cuts at all has something by him. Some are conventional—"Green Hill, the Seat of Samuel Nicholson Esquire"—but others seem more of his own choice, such as "A View on the Minnisink," "Schuylkill Falls," "A View on the Mushanan." I have seen none of the originals of these plates; I imagine them to have been rather pale water-colors, with drawing which wrestles somewhat unsuccessfully with the difficulties of pine tree and cascade. Yet Hoffman's art, though slight, was put forth to express a romantic feeling which nowadays it is easier to feel in the descriptions of the plates than in the pictures themselves. The Minnisink, we read, has "as many novel and romantic scenes as any lover of the

charms of nature can anywhere meet with or the most enthusiastic artist possibly admire."

This spirit of love for the wild and free scenery of America was something almost national, and it was felt that it should inspire the poet and the painter. Unfortunately there were as few painters as poets. One or two magazines published engravings of American scenery, notably the *Portfolio* of Philadelphia. The pictures of birds in Wilson's "Ornithology," as afterward Audubon's more famous plates, show landscape in the background, sometimes realistic, sometimes conventional. William Birch, and his son Thomas, did views of the country-seats of America in which they point out that "it would be impossible to do justice to the gentlemen's country-seats without appropriating some plates to the spots of unregulated nature; the woods, lawns, broken precipices, and crags; the sublime of the forest trees; the cataracts and rivers; the blue-capped mountains, and the deep, retired and darksome valleys."¹ There is a series of "Picturesque Views" and "Landscape Albums" beginning with the century and developing about the time of our consideration into the considerable stream of Annuals in which the views of American scenery were often a leading feature. But even these more regular productions do not fully exhibit the feeling of those years. People liked to have wall-paper with landscape patterns or wall-pictures done directly on the plaster; they enjoyed their Staffordshire china done from pictures of the Highlands of the Hudson or of Trenton Falls. Little girls were set landscape patterns for their samplers and older ladies did romantic scenes in more elaborate water-colors. It is nowhere very wonderful landscape, nor is it all native, but it shows how general was the feeling and the taste which sought expression in picture as well as in poetry and essay and fiction.

Beside these minor forms of landscape there were, a little later, several painters of some worth. In the early twenties, when Cole made his appearance in New York, there were four landscape painters who are still sufficiently represented to give us some idea of what they stood for. Of these the only one commonly remembered is Thomas Doughty, but there should be mentioned also Alvan Fisher, as well as W. G. Wall and William Bennett. The last two of these were rather too near the topographical draughtsmen to be

¹ The Country Seats of the United States of America. Springland, near Bristol, Penn.



THOMAS COLE: CAIRN.
The Wadsworth Atheneum, Hartford, c. 1840.



THOMAS COLE: IN THE CATSKILLS.
The Metropolitan Museum of Art, New York.

of interest here, but the first two are men of considerable importance.

Of the pictures of Thomas Doughty it was written in his own day: "They are peculiar and charming; they are in his own style, and after the manner of no one else. He paints not only a picture but an atmosphere—objects and the medium through which they are seen."¹ Doughty had two great advantages over the others of his day; he had a painter's eye and a painter's hand, at least a technique beyond the rest. His scale of color is limited and so are his ideas, but within his range he is refined and delicate. Yet Doughty was not by nature a painter of romantic landscape; he was rather a man of the kind of Constable. He was more of a painter than Cole and therefore less interesting to the public. He was not unpopular, however, and there are many of his pictures still to be seen, while nobody is more commonly met with among the early engravings. But as one looks at his pictures one feels that he was not really in sympathy with the spirit of the day. Only now and then does he present anything wild and free and almost never does he aim at the grandiose and the sublime. When his "Delaware Water Gap" was exhibited at the National Academy in 1827 the "Mirror" (IV. 354) said of it: "Enthusiastic youth delights in the wild and wonderful. . . . Mr. Doughty's subjects are of a very different character." This was right; they almost always were.

The art of Fisher was more in keeping with the spirit of the time. He had painted for some years. In 1816 he was "a young artist" of whom it was predicted (by the *North American Review*) that "with studying nature, which will mature his taste and perseverance in his present line, he will attain the greatest eminence in his profession." That eminence he never did attain, yet he became well known, and although his pictures are much less common than those of Cole and the others, there are more engravings of his work in the annuals and magazines than of anybody else except Doughty.

From these engravings we may gather a good deal about him. We cannot tell much of anything about his painting, which is of little importance, for painters will probably care little for his skill, but we can tell something about his composition and his spirit. Most obvious is it that Fisher had much of the romance of association. To him a place really was more delightful because of its associations. To the "Token," when it began in 1827, he contributed pictures of

¹ *New England Magazine*, VI. 501.

Putnam's Cave, The Immigrant, The Prairie on Fire, and some years afterward The Buffalo Hunt and The Immigrant's Adventure. We do not know whether Fisher himself ever traveled in the Western country or whether it was only that his imagination was aroused by the adventures and stories that every emigrant sent back to his friends. But however it was, we have clearly the taste for the Story Picture that is so common in early romanticism. Of much the same sort are some of his others: Crossing the Ford, The Freshet, An Escape, The Storm, The Outlet. All that is natural enough; it was remarked at the time: "His pictures," said the *New England Magazine* in 1834, "have generally—when he is left to compose them himself—some little incident that explains itself and gives additional interest to his pictures." He added descriptive notes in his catalogues.

It is because Cole was so unlike either Doughty or Fisher that it has been worth while to devote a little time to their almost forgotten art. He was not the painter that Doughty was, a man with what we may call an optical view of nature, a man who sees everything in a particular way and who renders it so that we feel that it is something that he has seen. Cole seems to have seen things much as other people do. Nature had for him no silvery haze as for Doughty; he saw nature in the forms that he knew nature had. Nor was Cole the story-teller that Fisher was, a man who loved the forest and the plain because of the exciting adventures which occurred in them. Some of Cole's pictures were painted to illustrate stories, but not his best. He loved nature herself, certainly with a touch of association but rarely with any thought of real story.

The pictures by Cole by which he is now most widely known are not the best for his reputation. Often mentioned as though they were his masterpieces are the two series called The Course of Empire and The Voyage of Life. But these pictures are of little interest to-day, or, however that be, they give no idea of the art and spirit of his earlier years. Besides these the most obvious pictures by Cole are The Oxbow at the Metropolitan Museum, The Expulsion from Eden in the Stuart Collection in the New York Public Library, and The Departure and The Return in the Corcoran Gallery in Washington. Of these the two last-named are illustrations of a "thought" painted to order toward the end of his life. The Expulsion is obviously a fancy-piece, chiefly valuable for showing the painter's mannerisms. The Oxbow is a large canvas exhibited in 1836. At that



THOMAS COLE: CONWAY PEAK.
The New York Historical Society.

time it was remarked: "This is really a fine landscape, although at first it does not appear so." It has some notes of Cole in the composition, but otherwise it is not characteristic. The subject was almost conventional at the time¹ and Cole was probably only seeing what he could do with it.

There are at the Metropolitan and the New York Public Library and the New York Historical Society some smaller pictures by Cole which are more characteristic. But there is no other collection equal in interest to that in the Wadsworth Atheneum at Hartford. Mr. Daniel Wadsworth, one of the merchant princes of the day, was early attracted to Cole and gave him a number of commissions. He had therefore in his possession a number of Cole's pictures which may now be studied at the Atheneum. By the aid of these pictures and some other sources, we may form an idea of Cole's production during the years before he went abroad. It was during those years, as I read his life, that Cole was most fully inspired by the feeling for romantic landscape. Later he had other ideas which seemed to him and to others greater and nobler, but in these first few years he was possessed simply by the first fine enthusiasm for the wonderful free scenery that was so dear to the romantic soul. A longish footnote may contain such pictures as can still be traced.*

¹ Note the drawings by Basil Hall previously and Bartlett afterwards.

* 1. 1825. The Still Lake; also called Sylvan Lake, and Lake with Dead Trees. This picture is of one of the two lakes on Catskill Mountain. It was sold to Mr. Dunlap.

1a. Landscape. Painted at New Windsor, Orange County, N. Y. Originally given by the artist to Mr. J. L. Morton, who was a friend of Cole's. Signed "Thos. Cole."

2. 1825. View from Fort Putnam, West Point. This picture was sold to A. B. Durand. The subject became a sort of classic in American landscape; following painters were very fond of it.

3. 1825. Kaaterskill Falls. This picture was sold to Col. Trumbull and by him sold to Philip Hone. Cole painted another picture for Mr. Daniel Wadsworth, said in a letter to him of July 6th, 1826, to be "like the one Col. Trumbull has." It is a peculiar view of the falls, taken from one side as though looking out of a cavern. Cole himself at a later day spoke of the Kaaterskill as "possessing a singular feature in the vast arched cave that extends beneath and behind the cataract." The second picture is now in the Wadsworth Atheneum.

4. 1827. View of Catskill Mountains. Mentioned in the *Albany Argus*, Nov. 27, 1827, as in the Peale Collection, which was being exhibited in Albany. There is a picture of the same name in Cole's earlier manner in the New York Historical Society.

5. 1827. View of Mount Washington. Painted for Daniel Wadsworth on a trip through the White Mountains. It is described in a letter of Dec., 1827, as having been painted nine miles from Crawford's, on the Franconia Road.

6. 1827. Landscape Scene from "The Last of the Mohicans." This was exhibited in the National Academy of 1831, and is now in the Wadsworth Atheneum.

7. 1827 or 1828. St. John Preaching in the Wilderness. Painted for Daniel Wadsworth.

8. 1828. Lake Winnepisogee. After a sketch by Mr. Wadsworth. Later it was engraved by Durand for "American Landscape."

9, 10. 1828. The Garden of Eden and The Expulsion from Eden. Exhibited in the National Academy of 1821. The latter is now in the Lenox Collection at the New York Public Library.

11. 1828. Montevideo: the home of Mr. Daniel Wadsworth.

[Continued on p. 38.]

Besides these there are a number of smaller pictures by Cole, of which some probably belong to this series. But without making the special study necessary to these attributions, we may see in the pictures we have a very clear artistic personality, a very definite way of looking at nature.

That way of looking at nature was in great part the romantic sentiment of which we have already spoken. The generous-hearted soul turned from the dull or craven or sordid turmoil of the city, or indeed of the world, to the solitary abodes of nature, and there found a spirit answering to its own, a spirit of wild freedom, of intense feeling. And to such the landscape of America offered peculiar charm, for in the American scene as in American life, there was less rule, less restriction, less convention.

This feeling for the wild freedom of the American landscape which we find in many another painter or poet of the day Cole felt to the full. Yet it must be remembered that like others of his time he nourished his feeling by the example of the past. He was practically a self-taught painter, yet he had received certain influences from earlier art. He spent a year in Philadelphia copying pictures in the Academy. He says that he admired most the landscapes of Richard Wilson, and I wish one could feel sure that he had studied the beautiful Falls of Tivoli by that artist that now hangs in the

12. 1828. Mountain Scene. So called in the Exhibition of Cole's pictures held in 1848. It may be No. 230 in the Stuart Collection in the New York Public Library.

13. 1828. Col. Daniel Boone on the Banks of the Osage. This may not have been a painting; I know no trace of it except the engraving in the "Token" for 1828. It is worth noting, however, because it is one of the few evidences of Cole's recollections of the scenery of the Ohio.

14. 1829. The Curse of Chocorua. In October studies were made and shortly after a picture was painted. I judge that it was this picture that was engraved for the "Token" of 1829.

15. 1829. Ticonderoga. This may not have been a picture. It is engraved in the "Token," and was afterward used elsewhere so that it is often met with. It is an illustration of a story.

16. 1829. Niagara. In the Exhibition of 1848. I do not know what has become of the picture, but suppose it is the same that was engraved for Hinton's "United States," 1835.

17.—. The Subsiding of the Deluge. Exhibited at the National Academy of 1831, and therefore presumably painted before Cole went to Europe, although it may have been sent from abroad.

18. 1830. New Hampshire Lake. This picture, now owned by Mr. Louis P. Church, was given to Frederick E. Church by the family after Cole's death. I believe it to have been painted in London after sketches of Mount Chocorua made in the excursion of 1828. Probably Cole had it in mind when he wrote later: "Embosomed in the primitive forest and sometimes overshadowed by huge mountains, they are the chosen places of tranquillity; and when the deer issues from the surrounding woods to drink the cool water he beholds his own image as in a polished mirror." It may be a reminiscence of Chocorua from the east, but it may also be one of the lakes in the Franconia Notch of which Cole afterward wrote the passage cited on p. 40. If this is the picture spoken of in the "Mirror" (VIII. 284) it is painted over another picture of Hagar in the Wilderness which had been much admired in New York.

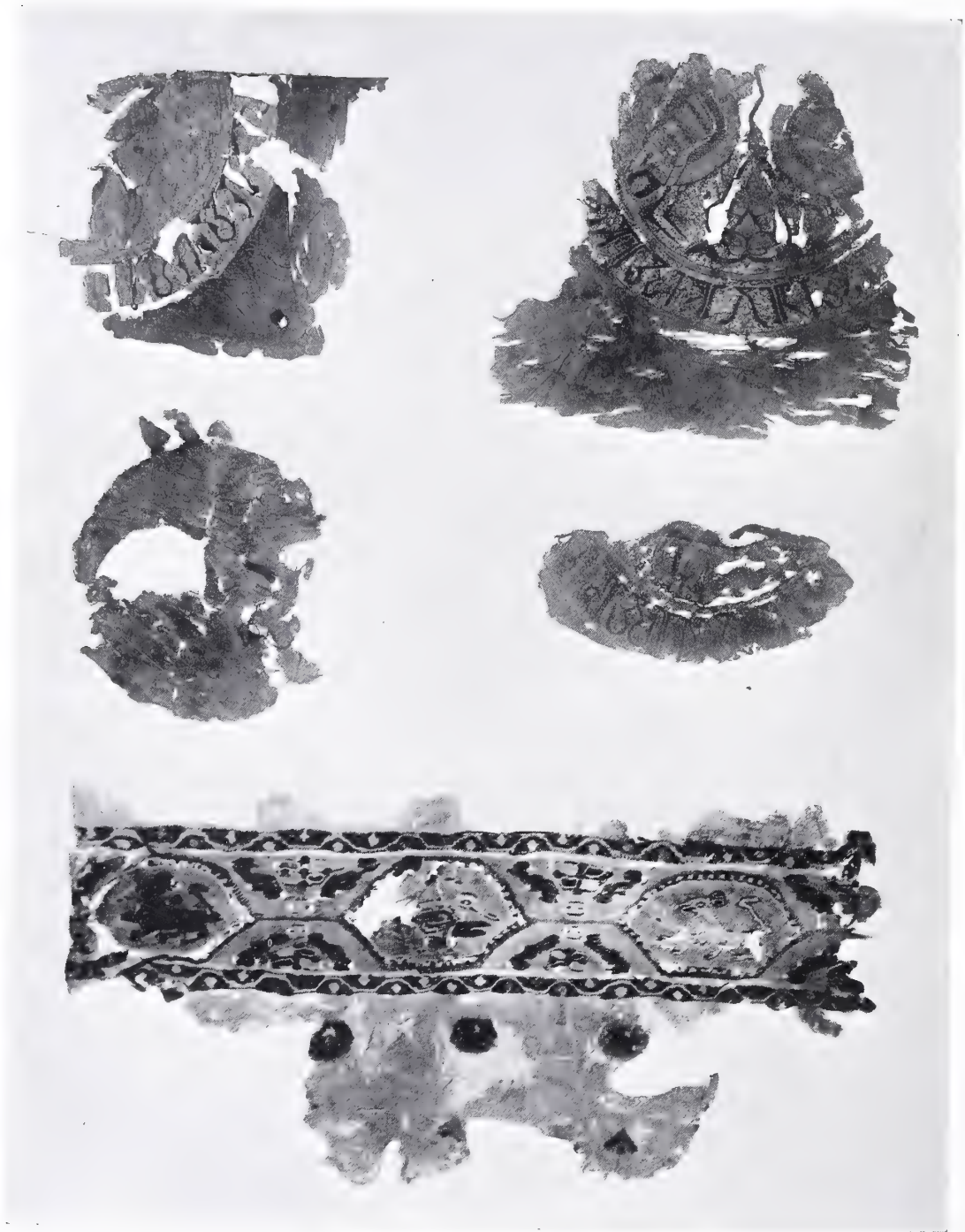
Academy gallery. If it were not for his own express testimony, we should have imagined that his chief model or the subject of his admiration was Salvator Rosa. He, more than Wilson, was the ideal of that day in romantic landscape; Horace Walpole, Mrs. Radcliffe, Walter Scott, and many others show the place he held in the romantic mind, and we may easily see his influence in America as well. Cole himself later mentions as typical of landscape "the wild Salvator or the aerial Claude Lorraine." And some of Cole's most marked mannerisms,—his blasted trees which certainly come from art rather than from nature, his foregrounds falling away in front, with springs gushing suddenly out,—are more like Salvator than Wilson. It is not of much importance, save that one likes to be correct, for the spirit of both was current at the time and the spirit of both was to be seen in Cole. We might add, too, that in Cole's pictures, as in much of the other painting and of the writing of the time, we often find things which mar the perfection of the romantic feeling. Among the early pictures of Cole some show an extravagance of fancy that clearly is not founded on nature. The pictures illustrating "The Last of the Mohicans," *The Curse of Chocorua*, *Ticonderoga*, are examples which show how slightly Cole had mastered the art of rendering the ideas of others. The two pictures of the Garden of Eden and that of Saint John Preaching in the Wilderness show how little he could do when he trusted to his own imagination. And there are pictures where he seems to have felt limited by his subject as in his picture of Lake Winnepisogee, or of Montevideo, the seat of Mr. Wadsworth, in which he is as commonplace as in *The Oxbow*. But in some half-dozen canvases he is at his best and gives us his impression of the romantic beauty of the American scene.

If we try to see in the art of Cole some sentiment more general than the fashion of the day or even the century, we shall find it, I believe, in his appreciation of the spirit of solitude. Such a feeling has been a force in landscape for many centuries. Long ago in China, the painter found in the contemplation of nature the material for the highest art. He found in nature, it would seem, not something external to himself, but the answer to the energies of his own soul. In Cole's best pictures we have nature alone,—her grandeur, her solemnity, her seriousness,—and if there be a trace of man it will be some Indian contemplating the wilderness in which

he is so tremendously alone. Such was the prevailing sentiment of Cooper and presented by him in the figure of Leatherstocking. Such was the finest idea of Cole. He gives it in his best pictures, and he has given it in words: "Shut in by stupendous mountains which rest on crags which tower more than a thousand feet above the water, whose rugged brows and shadowy breaks are clothed by dark and tangled wood, they have such an august aspect of deep seclusion, of utter and unbroken solitude, that when standing on their brink a lonely traveler, I was overwhelmed with an emotion of the sublime, such as I have rarely felt. It was not that the jagged precipices were lofty, that the encircling woods were of the deepest shade, or that the waters were profoundly deep; but that over all, rocks, wood, and water, brooded the spirit of repose, and the silent energy of nature stirred the soul to its inmost depths."¹

And no picture of Cole's is a finer example of this sentiment than the New Hampshire Lake. The silent waters encircled by the primeval forest with its mighty pines and blasted giants, the shoulder of the mountain rising to the naked summit, the solemn solitude accentuated by the Indian and the deer, these could belong to no other place or time, these represent the sentiment of America. Cole is the only great painter who felt that sentiment deeply. Durand of course has finer "wood-interiors," but they are done under the influence of Ruskin, who could not bear the spirit of the American wilderness. Robert W. Weir should possibly be mentioned with Cole, but I do not find enough of this spirit in his work to feel it strongly. Thomas Moran has the same sentiment, but with him it is created by the mountain and not by the forest. There is no one else among our greater landscape painters who felt it strongly, for at its keenest it was but a passing phase, and having once found expression, was lost forever. There have been many better pictures than the New Hampshire Lake painted by the artists who followed Cole, but none so fully representative of the emotion of those days, just as no subsequent figure in fiction has been created so representative as Leatherstocking. In the two arts these creations remain to show us what our fathers felt. If we call those things greatest which are most characteristic, most full of the spirit of their time, these things belong to the great art of the world.

¹ American Scenery, by Thomas Cole. *American Monthly Magazine*, VII. I.



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EGYPTIAN TAPESTRIES IN SILK, PARTLY ON GOLD GROUND. MOHAMMEDAN ERA. 7TH-12TH CENTURY.

Cooper Union, New York.

EARLY TEXTILES IN THE COOPER UNION COLLECTION : PART THREE · BY R. MEYER-RIEFSTAHL

SARACENIC TAPESTRIES

AFTER the Arabs conquered Alexandria in the year 641 Hellenistic civilization collapsed; but as their contact with the old civilizations of Syria, Mesopotamia, and Egypt awakened in the Arabs themselves a desire for the inner and the outer adornments of existence, in most of the countries they conquered the old arts lived on, fitting themselves in more or less altered form to the new conditions. In Egypt, where pre-Islamic textile art had done admirably in shuttle-weaving as well as in tapestry-weaving, the Arabs let the native Greek and Coptic artisans work in their own way, objecting only in general to those representations of figures which during the Hellenistic period had been produced by the thousand. Not until, in the year 969, the Shiite Fatimites made themselves masters of Egypt was the ban lifted from plastic representations of the human form. Powers that had slumbered since the Mohammedan conquest then awoke in Egypt to a new life. The great traveller Makrisi tells of the magnificence of the Fatimite palaces, of the innumerable sculptured, painted, and embroidered figure-subjects that then existed in Egypt, and mentions especially rich stuffs of gold with portraits of the sultans and other figures, giving a general picture that reminds us in its splendor of the Thousand and One Nights.

Thus we may divide Saracenic tapestries into two classes—those without figures on a large scale, which begin with the Moslem conquest and were also produced under the Fatimites, and those with figure decorations, which we must attribute wholly to the Fatimite period (969-1171), for the Aiyubides who followed the Fatimites were, again, although not absolutely,¹ antagonistic to all kinds of portraiture.

The class of tapestries without figures derives undoubtedly from Coptic textile art. There we already meet with fine linens with borders, mostly of red and yellow silk, which were woven in by means of the tapestry process. Together with simple patterns of stripes we find, beginning with the Arabic period, others with wave-like

¹ See on this subject E. Blochet's interesting remarks in *Burlington Magazine*, Vol. II, 1903, p. 135.

lines and with inscriptions. In a second group, again, the patterns are composed of stripes, usually single or several running near each other, about twelve centimetres in width, done in red and yellow tapestry work and filled with a pattern of interlaced bands. In the spaces between the stripes are woven, sometimes in blue silk, little animals, flower-vases, and so forth, and here also borders with inscriptions sometimes occur. These pieces, like those of the preceding group, show an extraordinarily fine kind of workmanship, possible only with silk. *A priori* we can attribute these silks to the period included between the Mohammedan conquest and the latter part of the twelfth century, and there are documents to support the attribution, for several examples have inscriptions in which dates are included. A fine piece of linen with a woven border of silk in the Bacri collection in Paris bears an inscription which says, in part, "A victory from Allah for Allah's servant and trusted follower Ma'add Abū Tamīm, the Imam al Mustansir-billah, the Prince of the Faithful." Al Mustansir-billah ruled in Egypt from 1035 to 1094, and there are other pieces inscribed to the same prince in the South Kensington Museum in London (Nos. 1381—1888 and 134—1896). Other stuffs of Egyptian origin bear eulogies of Sultan Mu'izz (952—975), of Hakim (996—1020, in the treasury of Notre Dame in Paris), of Faizz (1154—1160), and of Musta'li (1094—1101, in the Vatican). An especially remarkable piece is the fabric in the Historical Academy at Madrid which extols the Cordovan Omayyade Hischam al Muayyad-billah II (976—1109). It was made in Egypt or Spain, as was also the fragment of a fabric with a Cufic inscription woven on a large scale in blue silk on a gold ground, which is now in the Cluny Museum in Paris. Both these last-named pieces are remarkable for exceptionally large and bold Cufic lettering and are identical in style with the broad gold-woven borders (*tiraz*) with Cufic inscriptions that we find on the sleeves of the Arab princes, warriors, and doctors represented in illuminated manuscripts, such as the famous Hariri of 1237 in the National Library in Paris, and the Dioscorides of Abdallah ben el Fadl which bears the date 1222. The Boston Museum of Fine Arts also contains a most interesting set of textiles, recently given by Dr. Denman Ross, with inscriptions that have not yet been deciphered.

Thus these various documents justify us in attributing the Arabic tapestries from Egypt to the years between 640 and 1200,



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EGYPTIAN TAPESTRIES IN SUK. PARTLY ON GOLD GROUND. MOHAMMEDAN ERA. 7TH-12TH CENTURY.
Cooper Union, New York.

while the evidences of style and comparisons with dated pieces permit us to distinguish, within this class of fabrics, the earlier from the later pieces.

Besides these pieces with interlaced borders in red and yellow silk, the Cooper Union collection contains a series of ten fragments belonging to the second of the two classes into which, as has been said, Saracenic tapestries may be divided. These are stuffs with the figured representations which Makrisi noted. They are here published for the first time. As several of them are unique they are of very great interest.

I. (No. 213) is a fragment of remarkably fine linen, the ground of which is strewn with little tapestry medallions of silk with animal figures, while along the edge is a silk border 2 inches in width and very finely woven with medallions of running lions. Egyptian of the Fatimite period, 10—12th century. (Fig. 5.)

II. (No. 269.) A fine linen with a very fine woven border of silk $4\frac{3}{4}$ inches in width, blue and dark red, and narrow outer borders with a running design of conventionalized leafy tendrils. In the main border pairs of birds (vultures) symmetrically confronting each other around a tree, and beneath them quadrupeds very crudely drawn. More primitive in design than the preceding piece. Egyptian of the 7th—10th century. (Fig. 9.)

III. (No. 249.) A red silk stuff with inserted fields of ornament on a gold ground; the pattern of interlaced spiral bands; the single tapestry stripes about one inch in width. Similar pieces in the Errera collection at Brussels (No. 5), and in the exhibition of Mohammedan art held at Munich in 1910 (No. 2267), lent by the Rijks Museum of Amsterdam. Egyptian of the 10th—12th century. (Fig. 6.)

IV. (No. V, B, 1.) (Fig. 10.) The most important piece of the series, measuring $13 \times 6\frac{1}{2}$ inches. Published in a photograph in Martin's "History of Oriental Carpets," p. 17. This conspicuously fine specimen is by far the most important relic of Fatimite tapestry-work that survives. The composition is wholly in the style of the early-mediaeval silks: circular medallions with two symmetrically opposed figures of seated women who are drinking to each other. In the upper of the two medallions that have been preserved both women hold cups, while in the lower one the woman on the left holds a globular bottle with a long neck. Surprising, first of all, is the

suggestion of the classic in the type of the women with their large regular dark-eyed faces. And, indeed, the type really derives from the late-classic, although in Early-Mohammedan art we find the same type on various fragments of glazed pottery, discovered in the rubbish-heaps of Fostat, which are likewise to be attributed to the Fatimite period. On the other hand, drinking-scenes of this kind are a characteristic motive in Oriental decorative art, occurring in Persian ceramic art of the twelfth and thirteenth centuries and, outside of Persia and even earlier, on the famous ivory plaque of the Carrand collection in Florence, which is probably of Mesopotamian origin.

A very interesting feature of our fragment is the way in which the several medallions are connected by cleverly managed interlacings of bands in the same style that we have found on the Alexandrian medallions inspired by Roman mosaics. But especially remarkable are the rosettes embraced by the interlacings in the spandrel-shaped spaces between the medallions. If on the Egyptian medallioned stuffs anything is introduced in these spaces it is usually an upright plant-motive, while on Sassanian silks symmetrical stars of leaves or bands are a favorite device, as they are in tiling where they are formed by the juxtaposition of four tiles. On our fragment the Sassanian type is followed, and the star-pattern is so cleverly managed that we are led to think it an Egyptian product of the tenth or eleventh century. Egyptian stuffs of the twelfth and thirteenth centuries already show more conventional interlaced patterns, and, moreover, the female type is so close to the type on late-classic fabrics that we cannot place its origin later than the eleventh century. Nor can we see upon what grounds we should follow Martin in calling this piece Persian. It lies absolutely within the frame of the Egyptian tradition, and what we know about South Persian Susandschird work is too indefinite to justify us in identifying the Cooper Union specimen as South Persian.

V. and VI. (Nos. 225 and 227) (Figs. 7 and 8) are fragments of the same stuff. It was a dark red silk with a border about 5 inches wide interwoven with gold. Along the outer and the inner edge of this border run two narrow borderings with lozenge-shaped medallions with tendrils and conventionalized leaf-ornaments. The broad middle border is composed of circular medallions, about $2\frac{1}{2}$ inches in diameter, which show fabulous beasts—hippogriffs, lions, and



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TEMPERANCE SOCIETY OF THE UNITED STATES. BANNER. WORTH-
DRINKING.
Cooper Union, New York.

long-legged crane-like birds—quite like the animal designs on Sassanian silks. It is noteworthy that the cranes seem to have a long wide-waving ribbon on their heads, as is constantly the case in Sassanian work. A woven stuff with similar animal medallions, now in the *Musée historique des tissus* at Lyons, was formerly in the church of St. Gereon at Cologne and is pictured in Martin's "Oriental Carpets," p. 17, where it is attributed to Asia Minor and to the tenth century. Our present fragments should be Egyptian work of the Fatimite period.

Still more interesting than these pieces are VII, VIII, IX, and X (Nos. 225a, 228, 226a, and 226b) (Figs. 1, 2, 3, 4). These fragments were parts of a red silk fabric in which medallions about 7 inches in diameter were inserted in a gold ground—a sumptuous piece, made in imitation of medallion weavings. The medallions are encircled by a border about an inch in width with beautiful Cufic lettering in blue and red silk (the red now brownish) on a gold ground. In the central field of No. 226a are, on a gold ground, two symmetrically opposed birds with a conventionalized tree between them. The drawing as well as the workmanship is extraordinarily delicate. But much more remarkable are the designs on the other three fragments. No. 228 shows a horseman with a turban-like head-covering from which a piece of stuff, such as may also be seen on the turbans in the oldest Arabic miniatures, waves freely in the wind. The left arm of the horseman is outstretched but is not preserved in its entirety. In No. 225a, where the horseman is of a similar type, a conspicuous feature is the very large turban. Finally, No. 226b is part of a third medallion which probably matched No. 228, as it shows an outstretched hand and a horse's head—that is to say, the very part that is missing from No. 228. But as here the inscription is woven in blue while in No. 228 it is in brownish red, the two pieces cannot belong to the same medallion. The gold thread used for the ground is a fine yarn around which a little strip of gilded catgut is spirally wound. This red stuff with medallions with figured designs on a gold ground must have been singularly rich and beautiful, one of those Fatimite fabrics of whose beauty and costliness Makrisi could not say enough. The designs with figures indicate that it was probably made for the palace of the sultan; in fact, Makrisi speaks of such as having been manufactured for the palace of the Fatimites.

Thus Cooper Union owns the rarest and most remarkable extant pieces of Arabic tapestry of the Fatimite period. The art of tapestry-weaving has survived in the Orient to the present day. As early as the eleventh century it was practised also by the Byzantines, probably under Arabic influence, as may be seen in the fragment of a woven Byzantine shroud, with a large-figured design in the center, which is reproduced in Lessing's book (Pl. 57) and was found in the cathedral of Bamberg in the tomb of Bishop Günther, who died in the year 1066 on his way home from Palestine. Thus, in the days of the Crusaders, the art of tapestry-weaving was brought from the Orient to the Occident. The earliest tapestries produced in Western Europe in imitation of Byzantine work are the large wall-hangings in the cathedral of Halberstadt, which, like the famous "knotted carpets" of Quedlinburg, were made in German nunneries toward the end of the twelfth century. These German works tracing back to Byzantine prototypes correspond precisely in the purport of their decoration to the woven stuffs with portraits of the caliphs noticed by Makrisi in the palaces of the sultans of Egypt and the caliphs of Bagdad. They form the connecting link between the Saracenic stuffs which derived from the late-classic tradition, and which in these pages we have tried to sketch from the examples in the Cooper Union collection, and the art of tapestry-weaving that in late-mediæval days produced such splendid results in France and in Flanders.

AN UNIDENTIFIED PICTURE BY JAN LYS · BY RUDOLF OLDENBOURG

IT has been especially difficult to determine the names of the artists who painted the principal pictures of the Spanish School. The wonderful painting, *The Satyr and the Peasant* (Fig. 1), which, in the unique collection of the late P. A. B. Widener of Philadelphia was attributed to Velasquez, but which A. L. Mayer, the eminent connoisseur of Spanish painting, excluded from the works of that great master, has even been excluded from the Spanish School, and attributed to Bernardo Strozzi of Genoa, who worked in Venice in the first half of the seventeenth century. But it does not seem possible that Strozzi could have painted this picture, about which there has been so much mystery, for his work never possessed the brilliant coloring and rich tone-values which are so conspicuous in the picture in question.

Other critics, with much more reason, attribute the picture to Jan Lys of Holland, who painted in Venice at the same time as Strozzi. I should like to uphold this decision, based on a thorough study of this talented and original artist.¹

Lys was born in Holland, or in Friesland, at the close of the sixteenth century. After studying a short time in Amsterdam he went to Rome, where he—as well as many of his compatriots, especially Honthorst—perfected himself in the difficult art of *chiaroscuro*, and adopted the extreme realism of Caravaggio. Not finding the artistic inspiration he craved in Rome, he settled in Venice. After the death of Michael Angelo and Titian their followers sought to unite the Italian and Dutch art—the two extremes of classic art—by seeking to join the drawing of the one with the coloring of the other.

The Widener picture, to which I shall refer later, shows in what way Lys solved this problem, and clearly demonstrates that this very mingling of Dutch realism and Venetian characteristics, seen in the work of this artist, resulted in a variety, I might even say a dual style, of painting, which—as his pictures were neither signed nor dated—prevented them from being recognized, and so they have been attributed to various schools and masters. We frequently find

¹ By referring to the article on Jan Lys, written by the author, in the *Year Book of the Royal Prussian Art Collections*, Vol. XXXV, several pictures may be seen which serve to illustrate what I have just asserted.

them listed under the names of Velasquez, Van Dyck, Jordaens, Fetti, Fabritius, and other artists.

Let us profit by the meager details that Sandrart—the German historian who knew Lys in Venice—gives regarding his life. He represents him as having a care-free, improvident, unrestrained nature, swayed by moods, and indulging in excesses, until lack of funds compelled him to resume work. His talent was recognized and appreciated to a certain extent, though he did not attain the brilliant success and the lasting fame his ability seemed to merit, because of his irregular life, his erratic manner of work, and his lack of ambition, which precluded his reaching the zenith of his power. His life was brought to a premature end by the plague, which broke out in Venice in 1629.

The painting in the Widener collection is founded on one of Æsop's fables: The satyr is watching the peasant trying to warm his hands by blowing on them. Presently he tries to cool his hot soup by blowing on it. At this, the satyr jumps up remarking contemptuously that he would not associate with a creature who blows things to make them cool, and then blows them to make them hot.

This subject presented an opportunity for painting the placid life, and the unrestrained behavior of the peasant and his family at their frugal meal, and was especially popular in the Netherlands, as the lower classes were a favorite subject for painting, especially with Jordaens, who painted them in great variety.

The realistic modeling of Lys's figures, the vivid coloring enhanced by means of effectively graded chiaroscuro, and the bold, masterly drawing, may be compared to the earlier productions of Velasquez, such as the Christ in Emmaus in the Metropolitan Museum. But this resemblance is solely due to the fact that both artists gained their inspiration from the same source—Caravaggio—in whose work they found a most realistic treatment of light and a graphic manner of telling a story from real life which was especially acceptable after the lofty spirit of classic art.

However, in this respect, in which these two artists principally resemble each other, Velasquez deviates noticeably from the painter of the picture in question. His chiaroscuro is painted with a dryer brush, in which respect he is inferior to Lys, who, in painting the body of the satyr, displays a wealth of color and shading. The Satyr could only have been classed among the early paintings of Velas-



Fig. 1. LYS: THE SATYR AND THE PEASANT.
Collection of the late Mr. P. A. B. Widener, Philadelphia.



Fig. 2. THE MISCHANCE.
The Royal Picture Gallery, Dresden.

quez, but in these works the flesh is treated in a weak parchment-like manner, and the coloring is duller than in the pictures of Lys.

The masterly treatment of the flesh on the tanned head of the peasant and the blooming face of his young wife; the sleek, shiny hide of the satyr, the brownish coloring of the man's body, culminating in the hands in a copperish red, is duplicated in a *Magdalena* (Fig. 2) by Lys, which Boschini, a Venetian poet of the seventeenth century, has mentioned, and which is now in the Dresden Gallery. Let me also remark that in this picture can be seen the light flickering in the fluttering folds of the clothing.

Compare the somewhat stiff treatment of the curved fluting of the folds of the sleeve of the peasant, or in that of his contented baby, with the mantle of the *Magdalena*. There is great similarity in his feminine types in the two pictures, and we see the same model used again in his *Judith*, in a private collection in Berlin, and in the *Discovery of Moses*, in the museum at Lille.

It is only when, after examining the peculiarities of the picture in question and comparing them with the authentic works of Lys, one steps back to get an impression of the work as a whole, that the lack of Southern posing, the strict attention paid to details, and the artless gaiety of the young mother and her nursing baby convince us that the artist—notwithstanding that he is thoroughly conversant with the methods of painting used in the South—is a Netherlander, a compatriot of Jordaens and of Steen.

As there are no dates on any of Lys's pictures, we are obliged to group them according to their different styles. Taking his work as a whole, two principal phases of development are seen, the earlier showing the influence of Caravaggio, with his heavy shadows and the native types he paints, and his later style, which attained a more brilliant and refined coloring, which may be compared to the works of Titian and Veronese. The *Satyr* and the *Peasant* should therefore be placed between these two extremes. The artist's bold modeling and effective chiaroscuro reminds one forcibly of Roman realism, while his effective treatment of flesh and his harmonious coloring would suggest the influence of the Venetian School. The choice of subject would indicate that it belongs to his early period because later Lys seems to have painted almost exclusively religious and mythological subjects. To the earlier works of this latter period belongs the *Magdalena* in the Dresden Gallery.

It is a well-known fact that the fame and fortune of an artist frequently depend on outward circumstances. Luck may be for, or against him. Lys certainly did not enjoy the patronage of persons of high position, but in the seventeenth century he was so greatly appreciated that Cardinal Leopold de' Medici possessed several of his works, four of which may still be seen in the Uffizi Gallery; and Gerard Reynst (died 1658), the most celebrated Dutch collector of his day, hung four of Lys's pictures among his choice Venetian paintings. During the eighteenth and nineteenth centuries the artist was forgotten, probably because his works were never signed, and also because, owing to their great excellency, they were often attributed to more brilliant artists. It has only been lately that the art critics have taken the trouble to search for his pictures and to recognize his share in the development of art. As chance has placed one of his masterpieces, under another name, in one of the most important private collections in the world, it may be that it is now about to assure him the reputation he deserves with the art-loving public.

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GAINSBOROUGH : LADY PETRE
COLLECTION OF MR. HENRY E. HUNTINGTON

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER III · APRIL MCMXVI

THREE FULL-LENGTH PORTRAITS BY THOMAS GAINSBOROUGH · BY W. G. BLAIKIE-MURDOCH

IN the history of the arts in general, painting and sculpture, literature and music, architecture and craftsmanship, the eighteenth century occupies a curiously significant place. It may justly be maintained that this period did not give birth, anywhere, to works nearly as great as emanated from Italy and Flanders during the Renaissance, from Holland while Rembrandt was active, from Egypt in the earlier dynastic eras, or from Greece in the days of Phidias; while it may well be contended, again, that the noblest creations of the nineteenth century transcend those of its immediate predecessor. Yet the latter, being marked by exceptionally passionate intellectual speculation, inevitably witnessed striking change and signal development in æsthetics; and that is what gives its curious significance to the eighteenth century, making it exceptionally fascinating to look back upon. Especially true is all this with reference to France and to England, two countries which owed much to each other throughout this particular time; and one who illustrates many of these things is Gainsborough, while the symbolical relations in which he stands to his period are instanced happily by the three pictures of his shown now in this journal. They are in the collection of Mr. H. E. Huntington; and their presence in this country should be matter for deep gratification to American lovers of art, because Gainsborough's achievement is quickly rising in the world's esteem, and his canvases are accordingly much sought by European galleries.

But if a peculiar interest attaches to this painter, by reason of the metamorphoses in art which took place in his day, the growing devotion to him is doubtless traceable also in some degree to the rare picturesqueness of the manners and customs, the daily life, of the

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eighteenth century. There is no other period whose social history is quite so engaging, none which has bequeathed to posterity an array, equally rich, of sparkling personal memoirs and letters; and, in scanning documents of this sort, one of course frequently finds the names of many of Gainsborough's *clientèle*. True it is that, in such a quest, little or nothing is gleaned about Juliana Howard, who, becoming Lady Petre by marriage, is the subject of the most beautiful of the three pictures at present under notice. However, forgetting her for the meantime, and continuing the search, much is learnt about those two other sitters of the artist, Lord and Lady Ligonier. The latter was Penelope Pitt, daughter of the first Earl Rivers, an intimate friend of Lady Mary Wortley Montagu. And this Penelope, not long after her marriage to Lord Ligonier, became suspected by him of a *liaison* with Alfieri, the Italian dramatist, remembered less by his writings than by the conspicuous part he played in the romantic annals of the exiled Stuarts. Ligonier's suspicions increasing betimes, he challenged Alfieri to a duel; and on their meeting by night, in Hyde Park, London, scarcely had they crossed swords ere it transpired that the Italian was almost wholly incapable of defending himself, whereupon the other combatant chivalrously refused to continue the fight. News of the affair shortly getting abroad, it was described by an anonymous writer in a quaint little book, *The Generous Husband, or Lord Laelius and the Fair Emilia*, published at London in 1771; and in that same year the ill-assorted pair obtained a separation, the lady subsequently marrying, not Alfieri, but a common trooper in the Horse Guards. Here, then, is a typical page from the *chronique scandaleuse* of Georgian England, just such a page as it is easy to imagine Thackeray delighting in, whilst engaged in the studies preceding the writing of *Esmond*.

There is some doubt as to when, exactly, these canvases were painted; for Gainsborough, seldom signing his work, usually eschewed dating it either. Both were shown in New York in 1914, at a loan exhibition of old masters of the British school; and, in the catalogue of that collection, they are affirmed to have been done in 1771. No authority is offered for this statement, which is no doubt based, however, on the recorded fact that the portraits appeared at the Royal Academy, London, in the year in question. But is it not conceivable that they were wrought before that date? Even if we assign them thereto, in 1771 Gainsborough had not



THOMAS GAINSBOROUGH: VISCOUNT LIGONIER.
Collection of the Marquis of Anglesea, 1795.

yet settled in London, and was still working at Bath, the town where he first gained some success in portraiture. Like the majority of great painters, at the beginning of his career he drew in a very precise, if not almost hard fashion, a notable example of his early predilection, in this respect, consisting in two little pencil-portraits, domiciled in the Irish National Gallery, Dublin, the pair being among those things by the master which are exceptional in bearing a date, which in this case is 1743. Now, as indicated above, it was probably more than twenty years after this that the two canvases under discussion were executed; and yet, in the drawing of Lord Ligonier's face, there is a faint hint, if only a hint, of the artist's bygone precise manner; while in this painting, as also in the one of Lady Ligonier, there is a certain memory, or savour, of the art of the 17th century.

For owing to the essential plasticity of youth, every master, however great ultimately, is deeply influenced at first. And, as a rule, the works which leave their impress on him at this time, the works on a study of which he bases his initial style, are those of the more outstanding men of the generation immediately prior to his own, together, possibly, with the creations of such painters, contemporaneous with him, as he finds already famous. Much that is related about Gainsborough goes to show that he was anything but anomalous in this particular, but rather phenomenally receptive as a young man and easily roused to emulation. At his birth, when the 18th century was still in its infancy, there had not yet been more than a tiny band of English painters of much note, so that the portraits which Van Dyck had painted of King Charles I, and of endless notables of the Stuart *régime*, perforce formed the staple idol of aspirational young artists in England. Reynolds, for instance, born four years before Gainsborough, is shown by his writings to have been early a fervent devotee of the great Fleming; while ere Gainsborough himself had been at work for many years, he became acquainted with a large Van Dyck at Wilton, not far from Bath, and numerous other examples of the master became familiar to him presently. With that eminently receptive temperament of his, he was not only enchanted quickly by these canvases, but soon commenced striving, consciously or unconsciously, towards a workmanship akin to theirs; and, in the Ligonier portraits, he has attained much of the stateliness, the air of majesty, which form the key-note of Van Dyck's art. Furthermore, the picture of Lady Ligonier

suggests the influence of Reynolds; but, granting that Gainsborough was in some way indebted to his great contemporary in England, the respective achievements of the two men were really widely dissimilar. And this difference between the pair is brought home sharply, as well as the inherent difference between Gainsborough and Van Dyck, on turning from the Ligonier portraits to the one of Lady Petre.

A familiar story tells that Gainsborough exclaimed, during his last illness, "We are all going to Heaven, and Van Dyck is of the company"; while on the English master's decease, no fewer than seven copies he had done after the Fleming were found. It is obvious, therefore, that he never renounced what had been the outstanding enthusiasm of his early and formative years; while there is no reason to suppose that he ever ceased to admire Reynolds, or to study him attentively. Still, it is not the work in which he discloses obligations to one or the other of these men, which chiefly makes him memorable and glorious; his finest and truly immortal things are those, rather, wherein he reflects a *rapprochement* with a much more original, more individual artist than either Van Dyck or Reynolds: in fine, Antoine Watteau. It has been contended that, in likelihood, he never saw anything by the latter, among those adducing this theory being Sir Walter Armstrong, author of the most thoughtful and scholarly of the many books on Gainsborough. But it should be borne in mind that Watteau, not long before his premature death, paid a visit to London, where he received a commission for two pictures from Dr. Mead, who, a distinguished physician, eulogized by Pope in one of his poems, enjoyed a high reputation for connoisseurship, and was very intimate with the English art-world of his day. Moreover, whereas Reynolds says next to nothing about French painting as a whole in his writings, he duly mentions Watteau there with honor; while again, Gainsborough was for a time a pupil of the Frenchman Hubert Gravelot, who is known to have possessed several things by Watteau. All this makes it inconceivable, virtually, that the work of the *maître peintre des fêtes galantes* was never brought before Gainsborough's notice; while even the assumption that he was comparatively unfamiliar therewith does not mean that he was not profoundly affected by it, inasmuch as nearly every one of the brilliant group of artists, in mid-eighteenth century France, reflected in some degree the glittering genius of Watteau. On that artist's advent,



LEONOR DE VASCOQUEZ, 1780-1785
Collection of the Museum of Art, University of Vienna

some four decades before Gainsborough's, French art was practically in a state of subservience to Louis XIV, who, anxious to be *le grand monarque*, thought to merit that title by making his court the most gorgeous in Europe; with this in view he managed to command, for the decoration of his palaces, the services of almost all the prominent French painters and sculptors of his long reign, inciting them the while to make grandeur the main trait of their output. As this incitement was ardently seconded by the king's painter in ordinary, Charles Lebrun, in turn supported by the sculptor, Girardon, there resulted a harvest of things, the bulk of which are not grand but grandiose, not stately but pompous. And although Watteau—influenced slightly by his immediate predecessors, just as Gainsborough after him—betrayed at the outset a tendency towards the failings mentioned, he eventually subverted the dominant style, substituting for it a completely antithetic one, characterized by elegance and airy daintiness. These last are the salient and endearing elements in typical English art of the Georgian era, no less surely than in coeval French; but while, as noted incidentally already, a sensibility of Watteau's skill was expressed by Reynolds, he personally, like the Lebrun school, numbered among his chief faults a distinct inclination to magniloquence. It was Gainsborough, not Sir Joshua, who contrived to bring the Watteauesque qualities into England, and whether he imbibed influence directly from Watteau, or simply from that painter's *entourage* in France, is after all a question of slight moment. These are the qualities, in the portrait of Lady Petre, which mainly constitute it so wholly charming a work, their presence here demarking this picture, on the one hand from such things as the artist did whilst preoccupied with worship of Van Dyck, on the other hand from anything by Reynolds.

"Le grand poète du dix-huitième siècle est Watteau," write the brothers de Goncourt. And what makes their homage just is by no means, merely, that elegance and daintiness in the master's best pictures, but his frequent rendering of the eternal mystery of nature's appeal, his lovely reincarnating of her more pensive moods. As Mr. Charles Ricketts observes finely, in his *Pages on Art*, taking away the graceful figures from Watteau's *fêtes champêtres*, he remains one of the greatest of landscape-painters; and in this relation he surpasses all those Frenchmen who emulated him, since none of these appear to have ever experienced the emotion inspiring this part of their idol's work. Fragonard, perhaps, should be exempted from

that stricture, yet did not Gainsborough come far nearer than the last-named to rivaling the true greatness of Watteau's scenes? The English artist, according to his own repeated avowals, cared principally for landscape-painting; and forced by the need of bread-winning to practise portraiture chiefly instead, he blended the two branches of art, with the result that, as with Watteau, some of his finest landscapes are usually defined only as backgrounds. One of these is the scene stretching out behind Lady Ligonier, while as fine a one is that forming a *repoussoir* for Lady Petre; and the view of these exquisite woodland glades, each disclosing a remote vista touched with enchantment, recalls one more item of their painter's significance in artistic annals. For if a secession from the style of the preceding age marked the dawn and noon of the eighteenth century—a secession beneficently fostered by Gainsborough,—the close of that century witnessed a more potent movement, which the master anticipated in his landscapes. Dowered, like Watteau, with a lyrical impulse to state upon canvas what he felt when communing with nature, gifted with power to express this impulse, he stands alone, or almost alone, amongst all the charming artists of Georgian England. And while Watteau, on his part, may rightly be hailed as a precursor of Théodore Rousseau and Diaz, Dupré and Corot, with equal justice may Gainsborough be acclaimed as a forefather of Constable, of Bonington, of Turner.

VENETIAN PAINTINGS IN THE UNITED STATES:
PART SIX · BY BERNHARD BERENSON

MR. FRICK'S "ST. FRANCIS"

I HAD not long finished writing the chapter on Bellini's autograph works in America when it was announced that Mr. Frick had purchased the St. Francis which aroused so much interest in the Royal Academy Winter Exhibition of 1912. I shall not recast the chapter to give this new acquisition its exact chronological order, for this new picture would not throw much light on those already attended to, and in point of date it goes with the last of them so that the sequence is not too much disturbed.

It is no exaggeration to say that we could not have added to our collections a work by Bellini at once so magnificent and so singular. Alone, it would give us a most incomplete and one-sided idea of its author, but in connection with the paintings we possess already, not to speak of those we still may hope to acquire, it becomes interesting and important as no Madonna or figure composition of equal quality could be. Figure paintings we have and shall add to, but a design of such magnitude given over so entirely to landscape is not known to exist in Venetian painting of the fifteenth century, or indeed in any other Italian school of that time.

A pen of genius like Ruskin's, inspired by his loving and accurate delineation of plants and flowers, and his delight in the rendering of rock formation and cloud structure, would not be more than adequate to the task of conveying in words a sense of this landscape. I shall not attempt it. The reproduction shall speak for itself. It will, however, not be altogether superfluous, perhaps, to warn the spectator, brought up perchance on impressionist painting, that he must not expect here a study after a scene in nature portrayed as faithfully as eye can see and brush can render, and always under the same conditions of light and atmosphere. No Quattrocento master would have seen any merit in such an attempt. Nature, like everything else in the visible world, was interesting to him not so much for its own sake as for the detail it furnished him to be used in his design. And when he set himself the task of painting a landscape, he did not very likely, certainly not necessarily, go out in search of a bit of scenery to reproduce, but composed it out of his own head with the details furnished him by memory and his note

books. This detail had to be accurate in itself, obeying its own as well as universal laws of formation and structure and growth, but it never would have occurred to the artist that such detail had in his design to be related as he found it in nature. He always had an idea to express, a mood to convey, and he used his rocks, and plants, and trees, and clouds, and above all his light, for that purpose, differing from the pattern maker, or even musician, only in that he never deliberately conventionalized his detail, which, unlike their treatment of shape and sound, *he* reproduced faithfully with all their accidents and all their accents: so that every flower and shrub, every leaf and tree would stand the scrutiny of the botanist, every pebble and rock of the mineralogist and geologist, every animal of the naturalist, every building of the architect, and every artifact of its artisan.

Granted, however, that this is not a landscape as a Monet would have painted it, nor even as Sisley or Pissarro or any of their companions or followers, yet one will not readily find its superior. If far less a record of one impression than any of these, it is more arresting in detail. Here we have a world we shall not readily exhaust, and even when its own mood—solemn, sober, and meditative—no longer appeals to our consciousness, our spirit still can roam therein at leisure, entertained as in the best favored regions of the real world.

Doubtless Bellini, as well as his patron Messer Zuan Michiel who ordered this picture, meant it to be a landscape, but European man had not yet made sufficient advance toward nature to compose a landscape without some pretext of a religious, legendary, or at least romantic subject. The white man's world was still man-centered. The pretext here was St. Francis receiving the Stigmata. It is not unusual in Venetian Painting for Francis to stand rather than kneel while receiving the Stigmata, and it does not surprise us that Bellini conceives him as an ascetic, but at the same time virile and intellectual personality. But how different it all is from the Florentine or even the Sienese treatment of the subject! Here there is no passive ecstasy and no horrid wilderness, but a free man communing with his Ideal, and in surroundings completely humanized, humanized to the point of a certain noble homeliness. The Saint need not retire to the wilderness to find his God. He can find Him close to the haunts of men.

And now we must turn to the question of such deep interest to



GIOVANNI BELLINI : SAINT FRANCIS
COLLECTION OF MR. HENRY CLAY FRICK

us special students of the history of Venetian painting:—when did Giovanni Bellini paint this picture? To get the right answer we shall be well advised to examine it first and foremost as a landscape.

From his earliest years as an independent artist, Giovanni Bellini betrays in his landscape a most unusual delight in quiet, sober forms which he had taken straight from nature and recombined for his purposes under a unifying light tending to produce the emotion he wished to stir. In the background to the late Mr. Theo. Davis' "Madonna" we have made acquaintance with such a result, but of the quietest. Those who have seen the National Gallery "Agony in the Garden" will never forget the transfiguring effect of the sunset glow upon a landscape as devoid of Romantic features or Classical evocations as anything in Italy can be. I for one have never been more deeply stirred by the creations of the most renowned magicians of the landscape art. Just because of its fidelity to the ordinary aspects and moods of nature this scene is not only transporting but convincing. Now it is fairly easy to be transporting, and one can with gifts and effort be convincing. To be both requires genius.

Bellini's interest in landscape seems to have intensified as well as expanded more and more as he found himself, and particularly during that most formative decade of his career, the years between 1470 and 1480. Yet the *predelle* to the Pesaro "Coronation" of about 1475, allowing even for their summary treatment, do not show the advance one might expect. But the Naples "Transfiguration," dating from toward the end of this period, presents a scene not only of silent, solemn, subduing feeling such as the subject demands, but one filled with well-managed episodes, and shows unexpectedly a much greater interest than hitherto in cloud and plant. In the "St. Francis" all these tendencies culminate, and never again do we find Bellini reveling, as he does here, in detail, whether it be of twig or leaf, pebble or wattled knot. Directly afterwards, he began to generalize nature, and to subordinate it to those effects of colored atmosphere which, because of his invention and teaching and example, became the dominant note of Venetian painting for the rest of its history. Before another ten years were over he offered us, in the landscape of the Uffizi "Allegory" and in those of the little "Allegories" of the Venice Academy, landscapes softer, more velvety, and subtler, but with the detail relatively blurred.

The date of the Naples "Transfiguration" is toward 1480, as all students seem to agree. Another work, chiefly interesting for its background, of nearly the same date, or perhaps a trifle later, is the "Resurrection" now in Berlin. The Uffizi "Allegory" was painted, I have reason to believe, about 1488. I shall now attempt to prove that Mr. Frick's "St. Francis" was designed after the Naples and Berlin pictures, but before, and I believe considerably before, the Uffizi one. General considerations derived from æsthetic appreciation and the progress of the art have already been presented in the last paragraph. Let us come to particulars.

Our landscape has most in common with the one in the "Transfiguration." The branching of the biggest tree in each is the same. The detail in the foreground, whether of plant, or rail, or wattle, is treated with the same meticulous care and vital precision. Even the signatures are in letters of nearly the same epigraphic character on perfectly identical crumpled scraps of paper attached to stumps. The buildings in the middle distance of the "St. Francis" are, on the other hand, more closely related to those in the "Resurrection," and the shepherd feeding his flock in the one is, but for a slight difference in dress, identical with the figure in the other. Finally, the castle on the height recalls the one on the horizon in the Uffizi "Allegory." But by far the most numerous and significant points of resemblance are with the two first works of the three just mentioned, and furthermore our landscape represents with them an identical stage in the progress of Bellini's treatment of atmosphere. In the Uffizi "Allegory" it is already so far advanced as to sacrifice vitality of line to its demands. Thus while there are no plants in the foreground of the "Allegory" to afford terms of comparison, we find them in a painting of perhaps the same year as that "Allegory," the Murano altarpiece of 1488 with Doge Barbarigo, and cannot fail to note how much less meticulously they are drawn and with how much less precision. We may justly conclude therefore that the advance in the treatment of both atmosphere and vegetation made between the last-mentioned paintings and ours is great enough to suggest a lapse of years, and we are thus pushed back to a date close to that of the "Transfiguration." Finally, if we have any further doubt regarding this point, we need only give our attention to the figure of the Saint to have it dispelled. The folds of his draperies are relatively stiff and severe, nothing like so free and

fluent as the folds of, say, the St. Francis in the S. Giobbe altarpiece. Indeed, they hark back to those in certain figures on the pilasters of the Pesaro "Coronation" and even to folds in the still earlier Carità Triptychs. Yet on the whole they are much closer to those in the S. Giobbe altarpiece or to such a work of exactly the same period as the "Peter Martyr" at Monopoli. Our "St. Francis," for instance, has on his right sleeve a heart-shaped fold which, expanded or seen at another angle, occurs in the figure of Francis in the last-named altarpiece and in the St. Mark of the Murano Madonna with the Doge Barbarigo dated 1488, but to my recollection in no work certainly earlier than 1480. But the draperies in even the S. Giobbe "St. Francis" are much more rounded and fluent than in ours, and may well witness to an advance made in no less than two or three years. Now, as I beg my readers to accept until I find a more appropriate occasion for attempting proof, the S. Giobbe altarpiece was painted about 1483, and thus our figure cannot be dated later than 1481. Indeed I am inclined to believe that it may be even a trifle earlier.

If Mr. Frick's "St. Francis" was designed about 1480—and I do not believe that the competent student after examining the evidence carefully can come to any other conclusion—it leaves no ground for such an opinion as that of Mr. Roger Fry, acclaimed and enshrined by Dr. Tancred Borenius in his very learned annotations to Crowe and Cavalcaselle. According to Mr. Fry this most noble work is not by Bellini at all but by Marco Basaiti. Mr. Fry surely would not have fallen into this error had he considered the chronology of this work, and had he been more critical of Cavalcaselle as well as of my own youthful synthesis of that master. I hastily assimilated to his manner and therefore attributed to him all the paintings issuing from Bellini's studio which in fact, as I now believe, had served Basaiti as subjects for imitation. But the smaller man betrays himself in much feebler drawing, more indetermined, and scamped forms, seldom done with reference to nature (unless indeed as seen through Bellini's spectacles), by much cruder effects of lights, unreal modeling, and chillier coloring.

Among Basaiti's paintings known to me the following are the best as to quality and offer the closest elements of comparison with the landscape of our "St. Francis." As for the figure of the Saint

himself, I despair of finding an even distant approach to it among the same artist's works:

The Venice Academy "Agony in the Garden" of 1510.

The Vienna version of the "Calling of the Children of Zebedee," dated 1515.

Mr. Robert Benson's "St. Jerome" dated 1505. This little panel is signed with a Bellini studio signature, and the Saint may have been designed by Bellini, but the landscape is surely Basaiti's.

The "St. Jeromes" of the National Gallery and Count Papafava's collection at Padua.

The "Entombment" of the Camerini collection at Piazzola.

The "Dead Christ" left by Count Pálffy to the Budapest Gallery.

Let the student compare the rock structure, the formation of clouds or the growth of plants in any of these panels with the same in our "St. Francis," and conclude for himself. All that transpires is that quite likely Basaiti was well acquainted with some such masterpiece of the great artist as the one before us, as well as the "Pietàs," nearly contemporary with it, now at Toledo and Stuttgart. Like all archaists, however, Basaiti seldom if ever imitates the past, even as when in this case it is relatively recent, without letting something slip in that betrays a later date. I defy any one to point out the slightest trace in the "St. Francis" compelling us to conclude that it was painted much later than 1480. To make it even possible that Basaiti was its author it would have had to be done at the very least twenty years later, for we have no trace of him before 1500.

Finally, there may be yet another explanation of Mr. Fry's error. The "Anonimo Morelliano" speaks of our picture in the following terms: "The oil painting of St. Francis in the wilderness was done by Giovanni Bellini. It was begun by him for Messer Giovanni Michiel, and has a landscape all but finished and wonderful in its attention to detail."¹

Mr. Fry with this bit of information in mind may perhaps have concluded that as the picture was unfinished it must have been left so because of Bellini's inability to complete it owing to old age

¹ The original (of which mine is not a literal but yet a scrupulously accurate interpretation) runs like this: "*La tavola del San Francesco nel deserto fu opera de Zuan Bellino cominciata da lui a M. Zuan Michiel, e ha un paese propinquo finito e ricercato mirabilmente.*" *Notizie d'opere di disegno pubblicata e illustrata da D. Jacopo Morelli, ed. Frizzoni (Bologna, Zanichelli, 1884), p. 168.*

and illness and that therefore it was a very late work, and consequently one of the pictures executed perhaps in the Bellini factory but altogether Basaiti's. This theory would rest on the assumption, which there now seems to me no ground for recognizing, namely, that Basaiti played an overwhelming rôle in Bellini's Studio and was in fact responsible for most of the work that went out of it. But all this is quite uncalled for. For instance, in the same collection, that of Taddeo Contarino, wherein the "Anonimo" in 1525 saw our "St. Francis," he also found "The Three Philosophers" (now at Vienna) which, as he tells us, was begun by Giorgione and finished by Sebastiano del Piombo. Yet it is as clear that that magical creation could not have been one of Giorgione's last, as it is certain that only after his death was it completed by Sebastiano.

Why Bellini left this work all but, yet not quite, finished about 1480 is a matter beyond my speculation. Perchance he already was overworked, or like Leonardo he was so much in love with his task that he could not bring it to an end. But the patience of Messer Zuan Michiel came to an end and he took the picture away.

To us who now contemplate this masterpiece with reverent attention it is by no means easy to discover where the landscape could have remained not quite finished. A close examination reveals in the middle distance, above as well as below the town, little rounded trees. Those above in particular, I mean those on the castle hill, are perhaps not altogether in the character of Bellini as he worked about 1480. As painters of that time finished up each bit separately, very likely it was that particular passage which remained unfinished. The Anonimo saw it in that state in 1525. I hazard the suggestion that it was completed directly afterwards by Girolamo da Santacroce, for these little trees are in his manner.

A VENETIAN DOORWAY BY PIETRO LOMBARDO ·
BY ALLAN MARQUAND

DURING the winter of 1892-1893, my attention was called to a photograph of a doorway for sale in Venice. It attracted me so much that I soon began negotiations for it, purchased it, and had it set up in my house at Princeton, where it has been a source of interest and joy to me ever since. I purchased it indirectly from an artist dealer, Biondetti, whose studio, and collection of antiques, was, I believe, in the Campo San Vio. When I came later to inquire into the provenance of the doorway, Biondetti was dead and his successor had no record of it. Being thus without external or historical evidence, I can question only the doorway itself, unless perchance the memory of someone who may have seen the door in its original location should be stirred to supply the lacking information.

That the doorway was made for some building in Venice is evident from its decoration. The lion of S. Marco is not only the central object in the frieze, but is repeated in a disk on the pilaster to the left. This suggests the probability of its having been made for some such building as the Scuola di San Marco. It seems not unlikely that the doorway was removed from its original situation and transferred to some monastic institution, as a stone figure of a monk stood on the apex of the lunette when I bought the door. Although in Venetian sculpture the architectural lines of doorways were not infrequently disturbed by the use of such figures, in this case it is quite evident that the little monk is the work of a different hand and of a later period. It is also quite probable that the capitals, the architrave and cornice and a portion of the jambs are modern, but the pilasters, the frieze, and the lunette—the important decorative features of the doorway—are certainly the work of a skilled designer and able sculptor of the Renaissance period.

In seeking to determine the position of the doorway in the history of Venetian sculpture we find many monuments with which it may be compared. All of these fall under the general category of the works of the Lombardi. The names Pietro Lombardo, Tullio Lombardo, as well as Martino, Antonio, Moro, and others are well known to us, but a careful study of their individual styles has hardly yet begun. A definite attribution will have to be given, therefore, with some reserve.



PIETRO LOMBARDO: DOORWAY, GUERNSEY HALL, PRINCETON, N. J.

In the monuments erected between 1470 and 1480 we find the general characters of our doorway well established. The entrance portal of the church of S. Giobbe will suffice as an example. Here are similar bases, and somewhat similar jambs, pilasters, capitals, entablature,, and a lunette with acroteria in the form of rosettes serving as bases for statuettes. This doorway was erected in 1471, the funds for the enlargement and decoration of S. Giobbe having been supplied by the Doge Cristoforo Moro. In his will, dated Oct. 29, 1471, the Doge had directed that the work should be in charge of Maestro Antonio, *tajapiera* di S. Zaccaria. Hence one might suppose that Antonio, known in the archives of S. Zaccaria as Antonio da Brioni, may have designed the principal doorway. However, as early as 1475, Collaccio, writing of the principal masters of his time, mentions only Pietro Lombardo in connection with the "statues" of S. Giobbe. The two records are by no means irreconcilable—in fact, neither is definitely described as the designer of the doorway, but we are inclined to consider this work as more likely to have been designed by Pietro than by the older Antonio. A careful comparison of the doorway of S. Giobbe with our own indicates for the former a somewhat earlier date.

Analogies of a more striking character will be met with when we study the details of the decoration of the church of S. Maria dei Miracoli. The archives of this church have not been preserved, but fortunately in the memorials of the Amadi family, of which extracts have been published by Giacomo Boni and by Pietro Paoletti, it is known that Pietro Lombardo made a model for this church in 1481, that in 1484 a new contract was made with him to act as *protomaestro* for the apsidal chapel and its vault, and that he was to secure competent assistants and press the work to completion as rapidly as possible. On the 31st of December, 1489, the church was dedicated. The sculptural decorations of the apse are, accordingly, universally attributed to Pietro Lombardo and his sons. The two great pilasters which support the triumphal arch are decorated substantially in the same fashion as those of our doorway. Here instead of a trailing vine, reminiscent of Byzantine traditions, as at S. Giobbe, a more classical motive is substituted, that of a candelabrum with tripodal base, and stiff supports decorated with vases, griffins, dolphins and birds, and ending in baskets of fruit. Similar candelabra decorate the pilasters of the beautiful choir screen. The

frieze of our doorway is somewhat unusual in exhibiting a series of detached motives, palmettes and cornucopias, instead of a continuous or united pattern. This conception of frieze decoration we find also in S. Maria dei Miracoli, on the exterior of the building, while similar deeply undercut palmettes occur on the friezes of the choir seats. In comparing our doorway with the decoration of S. Maria dei Miracoli we conclude that the doorway is to be attributed to the same designer, that is to Pietro Lombardo, and at a period perhaps slightly later but not far removed from that of this beautiful Venetian church.

Further analogies may be found with the decorations of the Scuola di S. Marco, classed by Yriarte with the most perfect buildings of the Renaissance in Venice. This building was rebuilt after the fire of 1485. It is usually attributed to Martino, the father of Pietro Lombardo, but the documents published by Paoletti mention only the names of his sons and others engaged on the work. Hence it is difficult to determine the actual designer. Pietro Lombardo is here mentioned, together with Giovanni Buora and others, as *protomaestro*. Begun in 1489, the Scuola was still unfinished in 1495. We find here, in the pilasters of the principal doorway, disks containing the lion symbol of S. Marco, as in our doorway. Although these pilasters may be the ones mentioned in the contract with Girolamo Meschia and Domenico Moro in April, 1490, Pietro Lombardo continues in the same year to be mentioned as *protomaestro*. These pilasters seem to me somewhat more stereotyped and conventional than our own, closer in style to Tullio Lombardo's signed work at Padua. Our doorway may therefore be assigned to the period from 1480-1485 and attributed to Pietro Lombardo, or possibly to one of his sons who had not yet detached himself from his father's style.

ORIENTAL CARPETS IN AMERICAN COLLECTIONS:
PART ONE · BY R. MEYER-RIEFSTAHL.

THREE SILK RUGS IN THE ALTMAN COLLECTION

DURING the first decade of the Sixteenth Century, Ismail of the family of the Sefevides, ruler of Azerbeidjan in north-western Persia, conquered the dominions of the Turcoman rulers, his neighbors, by clever policy and successful campaigns. After a few years of his reign, the boundaries of his empire extended from Bagdad to Khorassan, and he transferred the capital to Isfahan, in the very heart of Persia. In 1510 he drove Mohammed Shaibani, the last Turcoman ruler, from Persian soil, and after centuries of division and foreign dominion, Persia was again united under the reign of a native ruler.

Extraordinary prosperity was the consequence of this political change, and the court of Shah Ismail's successors, Thamasp, Abbas I and Abbas II, must have been one of the most brilliant of its period: comparable to the courts of the Italian Renaissance, rivaling in splendor and certainly surpassing in taste that of the great sultan at Constantinople and reaching perhaps the refined magnificence of the court of the Ming emperors of China, where Persian rulers for hundreds of years had seen their ideal.

Persian art, too, had a period of splendor during the sixteenth century and reflects this spirit of veneration for China and Chinese art, which had an influence on the Persian artists similar to that which antique art had on the masters of the Italian Renaissance. There is nothing surprising in this. Already during the early Mohammedan period we observe an active intercourse between Persian art and the Chinese art of the Tangs, which continued to the thirteenth century and later; architecture, pottery, bronzes and manuscripts are full of Chinese elements. But in the sixteenth century as well as earlier this influence consists not in a slavish imitation of Chinese works, but in an absolutely free and personal transformation of the far eastern model.

This art of the Persian high renaissance is decorative art in the finest sense of the word. Everything is created for a certain purpose—the independent works of art, such as the paintings and sculptures of Europe, are unknown; the Persian artists decorate books, compete with the Chinese potters, design and weave rugs

and textiles. The architects build those charming pavilions in the palace gardens of Isfahan: an elegant frame for a refined art.

Among the creations of the sixteenth century in Persia, we appreciate the rugs perhaps most of all. After we had enjoyed the charm of their harmonious and glowing color, our critical century tried to learn something about their history. Many attempts were made to locate the different families of Persian rugs in the various provinces of the country, very ingenious theories were developed, but as soon as we examine the facts closely, we must recognize that we know little or nothing of their origin.

If we cannot locate the different groups of carpets, it is nevertheless interesting to establish them, and by systematic study and comparison we may perhaps succeed in gaining some positive knowledge.

Carpets like the silk carpets of the Altman collection, now in the Metropolitan Museum of Art (Nos. 85, 86 and 88), belong evidently to the same family. The precious material they are made of, their fine weaving, their precise drawing and free artistic composition separate them from other groups of rugs, and we can observe how in later copies and replicas their free artistic conception becomes more and more conventional and crude. The criterion of artistic quality is the key to historic classification.

We are certainly right in supposing that silk rugs of the best quality, like those of the Altman collection, are identical with the silk rugs manufactured on imperial looms for the court of the Shah, of which the historians tell us. We know that Persian ambassadors went to Constantinople in 1566 and 1621 and presented the Sultan with silk rugs, interwoven with gold and silver.¹ We know that the Shah used to send silk rugs as presents to European princes and diplomats, as for instance to the Duke of Holstein Gottorp in 1639, which rugs are now preserved at Rosenborg Castle near Copenhagen.²

Theories have been brought forward to prove that these factories were located in Tabris, Kashan and Isfahan. Having no precise documents concerning this matter, we cannot assert anything, but it is after all not very important to know if these rugs were made in Tabris, Kashan, Isfahan or any other town, as they are not the

¹ See Hammer's history of the Ottoman Empire, quoted by F. R. Martin, *History of Oriental Carpets*, p. 52.

² See Martin l. c., p. 54.

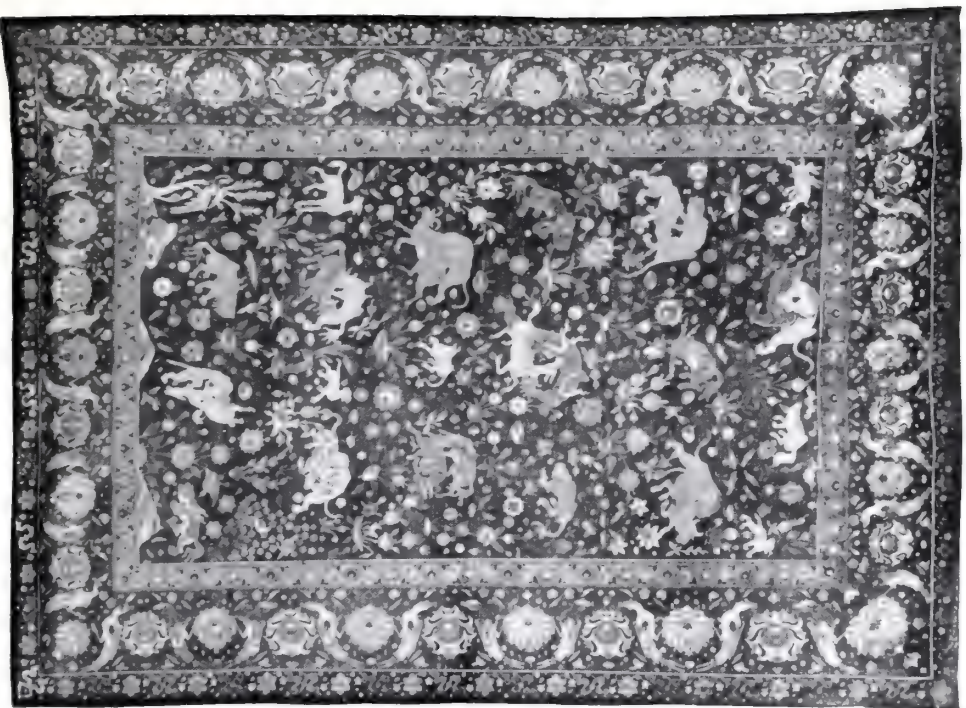


FIG. 1. SUK RUG WITH ANIMALS.
Persia, Second Half of 16th Century.
Altman Collection, No. 88, Metropolitan Museum of Art, New York.



FIG. 2. BORDER
OF PERSIAN
SUK RUG.
*Kunst-
historisches
Museum,
Berlin.*

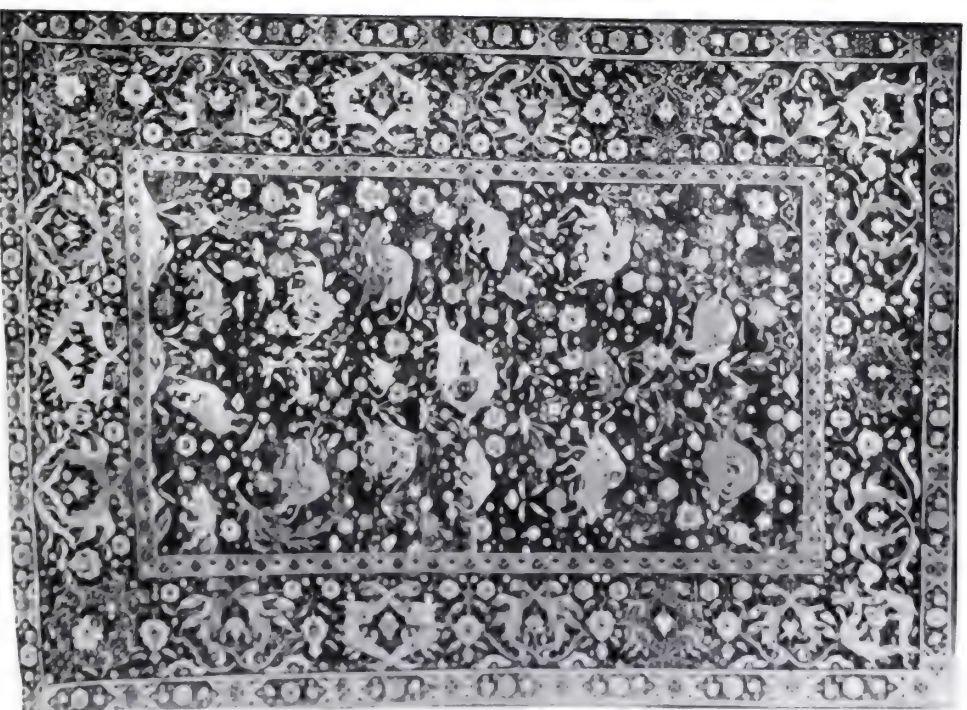


FIG. 3. SUK RUG WITH ANIMALS.
Persia, Second Half of 16th Century.
formerly in the Ayoub Collection at Lyons, France.

product of any local native art or tradition. They are the creations of artists living at the court of the princes; and in this case, as so often in Oriental art, the pleasure of the ruler has been the inspiration of the artist.

The family to which the Altman rugs belong is represented in the United States by a few other pieces. The Metropolitan Museum possesses a fourth one: the fine silk rug exhibited in the Morgan collection, remarkable for its rare type of composition, showing numerous medallions symmetrically distributed over the field of the rug. The largest and finest of all these silk rugs is the famous hunting rug belonging to the Emperor of Austria, which was shown most recently at the Mohammedan exhibition in Munich, 1910 (reproduced in the Vienna carpet book pl. 86-89). Second in importance and especially fine in composition is the silk rug belonging to the King of Sweden (Martin pl. 4 and 5). Another one is the beautiful hunting rug in the collection of Baron Edmond de Rothschild in Paris, formerly in the Palazzo Torrigiani in Florence (reproduced in Bode, *Orientalische Knuepfteppiche* fig. 3). Another animal rug of very fine quality is in the Museo Poldi Pezzoli in Milan (Bode fig. 5). Generally the carpets belonging to this family are divided into hunting rugs, animal rugs and rugs with floral decoration. This division seems to us rather useless, the three types having been made absolutely by the same people under the same conditions. It seems more important to recognize the artistic quality of the different rugs and to distinguish the coarser copy from the good carpet of early period. All the rugs hitherto mentioned are larger than the Altman rugs, but there are quite a number of similar dimensions. This size must consequently have been a kind of standard size, specially in favor for the rugs which the Shah used to give as presents. It is a very interesting fact that a certain number of these rugs exist in duplicates and our researches enable us to state that all three of the Altman rugs have their mates in European collections, which repeat their color and the composition in a practically identical manner. The Altman rug No. 85 has its duplicate in the Munich Nationalmuseum (Vienna pl. 56), the rug No. 86 is identical with a rug in the Musée des Gobelins in Paris (Vienna pl. 75), and the rug No. 88 has its counterpart in the silk rug formerly in the famous Aynard collection in Lyons, France. This rug was sold at auction in 1913 in Paris. We may mention other rugs belonging to this group: in the Kunstge-

werbemuseum at Berlin (Vienna pl. 12) is a very fine piece with symmetrical groups of animals on a ground of flowers and scrolls; another is in the collection of Baron Nathaniel de Rothschild (Vienna pl. 97), its mate was formerly in the Yerkes collection (No. 217 of the catalogue). The design of these two rugs resembles very much that of the so-called Polish rugs. They may consequently be a little later than the other carpets of this group. Another one belonged to the Salting collection, and is now in the Victoria and Albert Museum in London (reproduced in vol. I of the *Burlington Magazine*.) The Czartoryski Museum in Cracow possesses a very fine woolen rug of the same type (reproduced in the book of the Munich Mohammedan exhibition I, pl. 47). An animal rug of the same family belonged formerly to the collection of Prince Lobanow-Rostowski and is now in the Stieglitz Museum in Petrograd (Vienna pl. 11). Another rug in the Musée des Arts Décoratifs in Paris corresponds exactly with the rug No. 218 in the Yerkes collection. This list does not pretend to be complete. All these rugs can be attributed with certitude to the second half of the sixteenth century. There are a number of other similar pieces, some executed in wool, some of a less refined composition, some of later period, but among those we mention there exists an especially close relation in quality and design, which justifies our supposing that they are all of the same make.

It may be worth while to examine closely the three Altman rugs and their mates, as that will allow us to draw interesting conclusions concerning the origin and artistic qualities of all the rugs of this family.

The Altman Rug No. 88 (Fig. 1) is an animal rug such as we know in a number of examples dating from the sixteenth century. We meet two different types of composition among the animal rugs; one type shows the field of the carpet composed on the basis of a central medallion and quarters of medallions in the corners which in the early sixteenth century generally repeat the design of the center medallion. The animals represented on the ground of the rug are placed in strict symmetry both in regard to the left and to the right, as well as to the upper and lower parts. A good example of this type is the animal rug in the Berlin Museum (Vienna pl. 12). The same scheme of composition is found in the great Vienna hunting carpet. The second and rarer group, to which the Altman rug belongs, shows



FIG. 4. SUK RUG WITH FLOREAL DECORATION.
Persia, Second Half of 16th Century.
*Altman Collection, No. 85, Metropolitan Museum of Art,
New York*

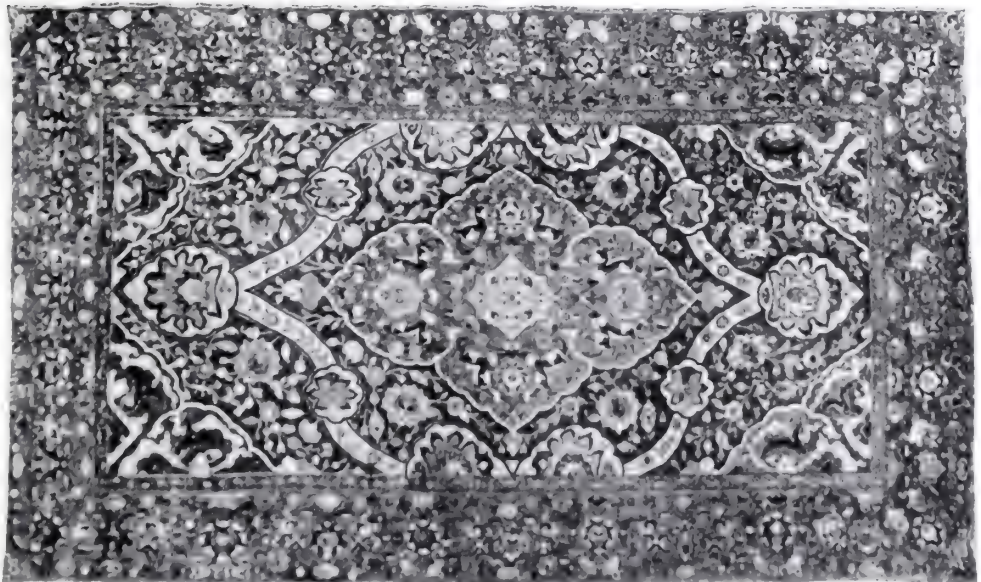


FIG. 5. SUK RUG IDENTICAL IN PATTERN WITH FIG. 4
National Museum, March 6.

a number of groups of fighting animals freely and asymmetrically distributed over the field of the rug; on the lower part of the rug is an indication of the earth; shrubs with flowers fill the spaces between the animal groups. This type of composition, which is exactly that of a miniature painting, has been said to be the proof of an early origin. This is not the case, for both types of composition were used during the entire sixteenth century. We find similar compositions on the book paintings and bookbindings of the same period; they are very interesting indications of the Chinese influence at that period, this scheme of asymmetrical composition being borrowed from the decorative art of the Far East. The animals represented also show strong Chinese elements: in the middle of the composition is a Chinese dragon, the different fighting animals on the rug are apparently inspired by the Chinese Kilin animals, to judge from the flames in which their shoulders and tails terminate. These Kilins are one of the favorite motives of Chinese decorative art. We meet them frequently in the jades, bronzes, ivories, sculptures and textiles. The clouds in the outer small border of our rug are another Chinese element. This rug is a very good example of how the Persians took their inspiration from China. Although filled with numerous Chinese motives, it is a free creation, having absolutely nothing to do with the Chinese rugs of the period. The Ming rugs—so far as we can judge from the few and little-known pieces which we have at hand—were at that time rather primitive in style and coarse in weave.

The mate of the Altman rug (Fig. 3) was formerly in the Aynard collection in Lyons and is now in Paris. (Reproduction of the entire rug in the catalogue of the sale, a fragment in Martin, fig. 59, where the carpet is erroneously said to be of wool.) The two carpets differ but slightly in measurement: Altman 88:7 ft. 10 in. x 5 ft. 10½ in.; Aynard: 7 ft. 8½ in. x 5 ft. 9 in.¹

The composition as well as the coloring of the rugs is practically identical, and except for unimportant variations group after group of fighting animals is found in exactly the same drawing on both rugs, with the sole exception of a small row of flowers and cloud patterns, found on the top of the Aynard rug and missing on the Altman rug. The border of the two rugs is entirely different. The Aynard rug has a very fine border composed of pairs of dragons and

¹ Altman 88: 239 x 179 cm.; Aynard: 235 x 175 cm.

phœnixes on a ground of flowers and scrolls; the Altman rug has a large central border with an arrangement of peony flowers turned to the outside of the carpet and connected among themselves by the curved forms of beautifully designed pheasants. This motive is a fanciful transformation of a very well known form of Persian carpet border with large peony flowers, connected by large ribbon-shaped curved stems. This type of border is, for instance, to be found on the famous silk rug in the Museo Poldi-Pezzoli in Milan, as well as on the fine woolen animal rug in the Austrian Museum for Art and Industry in Vienna (Vienna pl. 2). The fanciful transformation of this border as we meet it on the Altman rug must have been in favor with the artists of these rugs, for we meet it again—and absolutely identical on the fine silk rug at the Berlin Kunstgewerbe Museum (Fig. 2, Vienna pl. 12). The exterior small border of the Altman rug is identical with the interior small border of the Berlin rug and with the exterior border of the Morgan rug. It is rather interesting to see how on one piece elements of three other carpets of the same family are exactly repeated.

The rugs Altman 85 and Altman 86 represent a different type of composition. In both rugs the field is dominated by a central medallion, balanced by four quarter medallions in the four corners. In these rugs the pattern of the corner medallions is not identical with that of the central medallion, as we generally find it in the rugs of the first half of the sixteenth century. Altman 85 (Fig. 4) has in the central medallion richly drawn and symmetrical arabesque motives on a ground of peony scrolls; the corner medallions offer a combination of a very sober arabesque pattern interlaced with Chinese cloud ribbons. The ground of the rug is covered with peony flowers and scrolls of charming design, but it is crossed by the huge lozenge of a large bright ribbon with huge peonies, with the effect that the composition looks rather crowded. We observe in this rug an absolutely conscious playing with the Arabic and the Chinese style of decoration. The artists of this period liked in the carpets as well as in book art to employ side by side the arabesque and the Chinese style of decoration, the latter being characterized by the peonies and rather naturalistic stems and scrolls. We know numerous carpets and pages of books in which central and corner medallions are exclusively decorated with arabesques, the ground on the contrary with Chinese peonies and scrolls. On the Altman rug we observe the



FIG. 6. SUK RUG WITH FLORE. DECORATION:
Persia, Second Half of 16th Century.
*Altman Collection, No. 86, Metropolitan Museum of Art,
New York.*

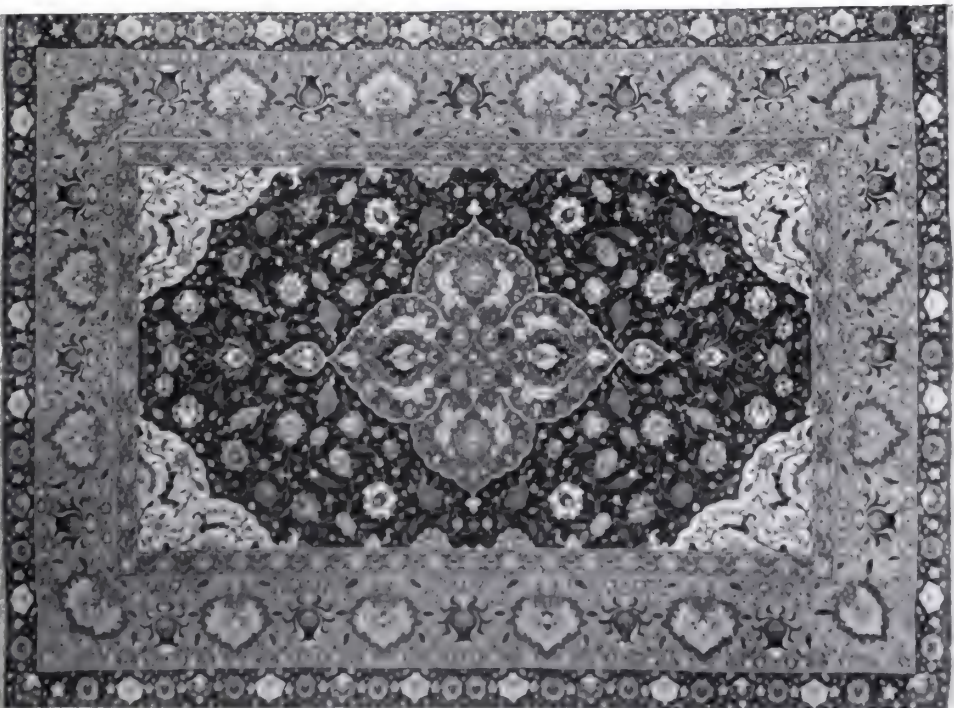


FIG. 7. SUK RUG IDENTICAL IN PATTERN WITH FIG. 6
Musée des Conclaves, Paris.

same principle, although in a more refined form. The mate of this rug is found in the National Museum at Munich (Fig. 5, Vienna pl. 56). The composition of the Munich rug, as well as its color, is absolutely identical with that of the Altman rug. There is only a slight difference in the proportions. Also, the Munich rug seems to be smaller, as its small border has been cut off. Only very small fragments of the outer border of the Munich rug have been preserved, but they allow us to state that this small border was different from that of the Altman rug 85. We are able to certify (by small traces of cloud pattern and medallions) that the lost border of the Munich rug must have been identical with the small border on the outside of the Altman rug 86. The main border—identical on Altman 85 and the Munich rug—shows a very similar composition to that of the border of the Morgan rug, with the sole difference that on the latter rug every second peony is surrounded by a ribbon, forming a medallion.

The composition of the rug Altman 86 (Fig. 6) is freer and more harmonious. In this rug also we find numerous Chinese elements, particularly the Chinese tchi-pattern (the sponge-shaped clouds). On this rug, too, the ornamental style of the ground and medallions is different. The central medallion contains symmetrically grouped arabesques of a very rich design on a ground of little peony flowers. This peculiar type of very richly designed arabesques is also met with on numerous Polish rugs, on certain rather primitive rugs which with considerable probability can be attributed to north-western Persia (a good specimen is Altman No. 83), and on a certain group of velvets, the origin of which has not yet been definitely fixed.¹ In the corner medallions is a combination of richly designed arabesques and strongly conceived peony flowers and scrolls. The ground of the rug shows in strong symmetrical composition delightful scrollwork with peony flowers, regularly intermingled with Chinese clouds. The mate of this rug is found at the Musée des Gobelins in Paris (Fig. 7, Vienna pl. 75). Its field is absolutely identical in color and drawing with the Altman rug, some very slight variations excepted. The borders are different. The main border of the Altman rug shows peony flowers surrounded by

¹ See catalogue of a special exhibition of textiles, Metropolitan Museum of Art, New York City, 1915-1916, No. 325, for a specially fine piece of this type; others were exhibited by the Pratt Institute in Brooklyn. On account of the resemblance of this pattern to Persian book decoration and Persian rugs these velvets may perhaps also be attributed to Persia.

a curved stripe in silver tapestry, forming medallions. This extremely rich pattern is rather rare and is met—so far as we know—only in one of the small borders of the Vienna hunting rug. The outer small border has already been identified with that of the Munich rug. The large border of the Gobelins rug shows a peony pattern similar to that of Altman 85, but not identical with it. The measurements of the four rugs are: Altman 85: 8 ft. x 5 ft. 5 in.; Munich: 8 ft. x 4 ft. 11 in. Altman 86: 8 ft. 2 in. x 5 ft. 7 in.; Gobelins: 8 ft. $\frac{1}{2}$ in. x 5 ft. 11 in.¹

The comparison of these six rugs may appear a little pedantic in its details, but it is useful as giving us some idea of how and by whom they were made.

All our statements prove that these imperial rugs must have been created in the same way as the European tapestries of the sixteenth and seventeenth centuries, which as we know were also generally made in royal factories for the use of the courts. The painters of the Italian and French Renaissance created the designs for these tapestries and they were then executed by the skilful staff of workers of the factories. In the same way the Persian carpets of the highest standard were first designed by the artists who decorated the precious manuscripts for the Shah, and these designs for the carpets were then executed in the imperial factories. As in the case of the European tapestries, every design might be executed more than once, and as in the case of the European tapestries the different executions of the same design show slight variations. We lack historical proof of the fact that the Persian book painters worked also as designers for the imperial carpet factories, but there is such an absolute analogy between the style of book decoration and that of the carpets that there can hardly be any doubt of it. The borders of illuminated manuscripts, the decorative pages which used to be in the beginnings of the books, also the embossed and lacquered bookbindings, show the same types of floral, animal and ornamental decoration as the rugs. It is quite natural that the figure subjects of miniature painting show less relation to the carpets; in this period of refinement an artist would not have confused pictorial conception with the decoration of floor carpets.

We possess also a certain number of drawings containing more or less Chinese motives which appear to be sketches of Persian artists

¹ Altman 85: 244 x 165 cm.; Munich: 244 x 150 cm. Altman 86: 249 x 170 cm.; Gobelins: 246 x 180 cm.

for decorative purposes. We may mention, for instance, a little drawing of a kneeling angel in the Goloubew collection at Boston, made probably by one of the pupils of Behzad, which shows a close resemblance to the angels on the border of the large Vienna hunting carpet. Others are reproduced in F. R. Martin's "Miniature Painting" (pl. 270). On the hunting rugs the relation between pictorial art and carpet designing is naturally the closest. On the Vienna hunting rug there seems to be a strong relation to the style of the painter Sultan Mohammed, who was the head of the court painters of Shah Thamaspi. All these facts tend to confirm our supposition that the painters of the imperial courts designed the patterns for the imperial factories.

It is a curious fact that of the rugs mentioned none is preserved in more than two duplicates. Nevertheless it is not probable that these rugs were made as pendants—like the two rugs formerly in the mosque at Ardebil and now at the Metropolitan Museum, and in the Sarre collection in Berlin. If this were the case, their design, especially that of the borders, and their size would be more nearly identical. It is more probable that these duplicates were manufactured at different times from the same designs, to be given away as imperial presents.

But this type of Imperial gift rug underwent its evolution. Already in some carpets of this type we have observed the occasional employment of silver and gold tapestry. Towards the end of the sixteenth century this predilection for gold and silver increases, and towards 1600 the type of the so-called Polish rugs replaces the family of the Altman carpets. Gold and silver tapestry dominates the ground of the Polish rug, and in the design we observe a strange transformation of style and of character, which we hope to be able one day to trace back to European influence.

Not only in Persia, but also in Turkey, the custom of offering such gift rugs must have existed at the imperial court. We possess a number of very fine Turkish rugs of similar size, which most probably were made in a Turkish court factory, and are evidently inspired by the Persian court carpets, although these rugs show a still stronger European influence. A comparative study of these three groups of imperial gift rugs may perhaps bring interesting results for the history of Oriental art during the sixteenth and seventeenth centuries.

OLD AMERICAN GLASS · BY EDWIN ATLEE BARBER

THE history of glass-making in America is of special interest for the reason that it was probably the first art to be practised by Europeans in the Western Hemisphere. The early Spanish writers tell us that glass was made in Mexico, particularly at Puebla, previous to the year 1600, by workmen who had been brought from Spain. We do not know the nature of the first glass produced there, as no very ancient specimens appear to have been preserved, or fully identified; but at a later period, in the eighteenth century, glass-makers must have come from La Granja de Ildefonso, since large quantities of glass, of a more or less decorative character, are still to be found in Mexico which, in form and embellishment, bear a striking resemblance to the products of that Spanish city, particularly the enormous drinking glasses with cut and gilded and painted designs (Fig. 2).

Nothing of a purely original character, either in pottery or glass, appears to have been developed during the first two centuries of American civilization. Skilled workmen were brought from Europe by the early settlers, who introduced the same methods which had prevailed in the countries where they learned their art.

The first English settlers, who arrived in Virginia in 1607, established a glass house at Jamestown in the following year, where bottles and window glass were made in the English manner. In 1621 a second factory was erected in the same place for the manufacture of beads for trade with the Indians, four skilled workers having been brought from Italy for the purpose. It is probable that the names of two of these were Vincenzo and Bernardo, who were enumerated in the census of 1625, four years later. Many of the beads made at that time have been discovered on the site of the old factory, or have been washed up from the bed of the James River in the immediate vicinity. These beads varied in pattern and color and were usually of small size and of a spherical or ovoid form, the majority of them being light blue in color and finely striated, while others were striped with white and resembled in appearance small gooseberries. Other forms have also been found, some of them being of opaque white glass and of greater length, and it is probable that a considerable variety of forms and patterns were produced to attract the natives with whom the colonists came into contact. The discovery of a large quantity of the Jamestown



FIG. 1. BLUE GLASS BUCKET.
From Wistar Glass Works, Allowaystown, New Jersey.



FIG. 2. CUT AND GILDED GLASS, SPANISH STYLE, 12 INCHES HIGH.
Made in Puebla, Mexico. Eighteenth Century.

beads in a mound in Florida, and of other examples of the same form in Indian graves of Rhode Island, serves to indicate the far-reaching traffic among the natives in the early part of the seventeenth century.

The products of the Virginia factory, however, were not confined to beads, for it was stipulated that the Italians were to manufacture all kinds of glass. We do not know that any entire examples of the ware produced by these workmen are still extant, but among the fragments of vessels found in the ruins of the factory are some which give us a fair idea of the pretentious attempts which were made, and show distinctly the Venetian or Murano influence. Some of the ware was exceedingly thin and delicate and of various colorings. A portion of a cover of a bowl, of a pale olive-brown tint, was finished by folding the edge under to form a rim. Small bits of window glass of exceeding fragility and good quality have been picked up in the vicinity, showing the varied accomplishments of the first imported artisans in the Colonies.

Numerous glass works were established at various places in New England and the Middle States, as well as farther west, during the latter part of the seventeenth century and through the eighteenth, but the products of the greater number were principally window glass and bottles.

At Allowaystown, near Salem, N. J., an important glass manufactory was erected early in the eighteenth century. The founder, Caspar Wistar, was born in a small town in Baden, Germany, in 1696, and was the son of Johannes Caspar Wistar, *Fürstenjäger* or electoral huntsman to Carl Theodor of Bavaria, Elector of Baden. Caspar Wistar reached Philadelphia in 1717 and soon after entered the employment of a brass button manufacturer. While traveling through New Jersey on his employer's business, young Wistar was attracted by some deposits of fine sand, such as he had seen used in Germany in the manufacture of glass, and he at once determined to erect a glass factory in the vicinity. With the financial assistance of some wealthy men, he was able to carry out his plans. In the latter part of 1738 he brought from Holland four skilled glass-workers whose names are given in the deed of agreement as Simon Kreismeir, Caspar Halter, John Martin Halter and Johan William Wentzell, evidently Germans. This enterprise occupied Wistar's attention during the remainder of his life, and was con-

tinued after his death by his son Richard until the latter's demise in 1781.

While the principal products of the Wistar establishment were window glass, bottles and lamps, it is known that some of the German workmen were skilled in the blowing of more ornamental wares and numerous examples of decorated and engraved glass are treasured by the Wistar descendants. Among these are drinking goblets with etched decorations, the monogram of Caspar Wistar and the figure of a deer, eyeglasses in the forms of animals, and other objects of an ornate character in various colors. A small bucket-shaped vessel with a rude bird on the bail, of light blue glass, owned by Mr. Richard W. Davids, is here reproduced (Fig. 1).

Of the eighteenth century glass factories, that established at Manheim, Lancaster County, Pa., by Henry William Stiegel, who came from Germany, was perhaps the most important in the decade immediately preceding the war of the American Revolution. Here was produced much of the glass which was used throughout Pennsylvania and New Jersey. This was the first flint glass made in the Colonies. The manufacture was confined almost entirely to utilitarian articles, although a limited amount of decorative ware, such as vases and ornaments, was also produced. The two principal characteristics were the beauty and variety of colorings and the embossed patterns produced from moulds (Fig. 4). In these respects the influence of the English factories is apparent, as the forms and tints were largely copied from the products of the Bristol factories in England, expert workmen having been brought from that important and long-established center. German glass-blowers and decorators were also employed who brought with them the art traditions and methods of the Rhine. Thus we find two distinct schools of glass-making reflected in the output of the Manheim factory—the English in the colored and patterned ware, and the German (and Swiss) in the enamel-painted and etched styles, which latter are abundantly illustrated in drinking mugs, tumblers and four-sided liquor flasks (Fig. 3).

While Stiegel, during the ten years between 1764 and 1774, produced an enormous quantity of household glass of a more or less decorative character, many of the objects attributed to the Manheim works were in reality brought from Europe, and these may be recognized by the finer quality of the glass and the patterns,



Fig. 3. PAINTED GLASS, GERMAN STYLE.
By Henry William Stiegel. About 1772.



Fig. 4. DARK BLUE GLASS. BLOWN IN PATTERNED MOULDS.
Made by Henry William Stiegel, 1765-1774.



Fig. 5. DARK OLIVE-GREEN GLASS. BLOWN IN FIGURED MOULDS.
Stoddard, N. H., about 1830.



Fig. 6. ENGLISH ENGRAVED AND FLUTED GLASSES, EIGHTEENTH CENTURY.
The one at the right is Stiegel Glass.

which are entirely different from anything known to have originated in America. Among these imported wares are tall tumblers, some of them of enormous size, which are found in considerable abundance throughout the Eastern States and which have been heretofore attributed to the Stiegel works. In her book on *Early English Glass*, Daisy Wilmer figures one of these "flip glasses," the original of which measures seven and three-quarter inches in height. She offers a novel suggestion as to the uses to which such glasses were put, in the following words: "For its size it is exceedingly light and fragile. The rim is engraved with a conventional design, and the sides are fluted. These large tumblers were possibly put to much the same use as are the bottles containing coloured fluids to be seen in the shop windows of many chemists—namely, as a means to attract passersby. It must not, however, be overlooked that in the reign of George III. it was no uncommon thing for a man to drink off the contents of an entire bottle of claret, and such a tumbler as that shown would easily hold the requisite amount—and more."

Many of these eighteenth-century English glasses have been found by Mr. W. L. Calver and Mr. R. P. Bolton during their excavations on the sites of British encampments of the Revolutionary period around New York City. Many fragments of this type were found on the site of the Fort Washington barracks at 181st Street and Broadway, which were occupied by the British troops in 1776. In our illustration three of these English glasses are shown, with a specimen of Stiegel glass of a somewhat similar character (Fig. 6).

Throughout New England many glass factories were erected in the early years of the nineteenth century, among the more important of which was the New England glass works of East Cambridge, Massachusetts. In Connecticut and New Hampshire numerous smaller glass houses were established, where white, black, blue and olive-green glass was produced in abundance.

The manufacturers throughout this section employed principally English workmen from the Bristol, Stourbridge and Birmingham districts, and the productions which have survived to the present day show a marked British influence in forms and treatment.

Many of the glass flasks and bottles of the eighteenth century possess necks which appear to have been made separately and attached to the shoulders. This peculiarity may be seen in the small square bottles decorated with enamel painting which were made

in Germany and Switzerland and also by Henry William Stiegel of Manheim, Pa. It also appears in the square bottles with etched decorations which were made for liquor cases, such as came from Germany and Spain, and in the globular flasks covered with raised bosses from Germany and the Low Countries. The necks of such examples have in reality not been attached but were produced by the use of blowing rods which were too small in bore to permit of blowing large objects. On the blowing pipe a small amount of melted glass was gathered which was blown into a small bubble which was allowed to cool. On this shell a larger amount of the "batch" was gathered by twisting the rod, and the body was then blown, either in a mould or in the open air, according to the form which was desired. The result was a neck which appeared to have been made separately and afterwards attached. In each example of this kind will usually be seen a notch at one side of the shoulder, indicating where the twisting of the blowing rod had stopped. A group of old American flasks of flattened form is shown in one of our illustrations (Fig. 5).

We have already seen that in Virginia the art of glass-making was first transplanted from Italy, an art which was two centuries and a half in advance of the simple needs of the people. At a later date, English workmen were taken into Virginia to make wares which were more suitable for their requirements. In New Jersey, New York, Pennsylvania and New England the methods of Germany, Switzerland, Holland and England have since been strongly reflected.

Until near the close of the eighteenth century, nothing but blown glass was produced in America, but in 1795 cut glass was first attempted in Pittsburgh, Pa., and in 1827 the earliest experiments in pressed glass were conducted at Sandwich, Mass.

It is not always in the great manufacturing centers that the most meritorious or important fabrics have been made, as much of the glass which is most eagerly sought to-day came from insignificant factories far removed from the larger cities. It is doubtful if anything of a finer quality has ever been attempted in this country than some of the achievements of the Italian workers at the little glass house which was built in the Virginia woods in the year 1621.



MATTHEW JOUETT: JOHN GRIMES.
Metropolitan Museum of Art, New York.

PORTRAIT OF JOHN GRIMES, PAINTED BY MATTHEW
HARRIS JOUETT · BY CHARLES HENRY HART

MATTHEW HARRIS JOUETT was an unknown quantity in the art life and art history of this country until the World's Columbian Exposition in 1893. Those persons who lived in the Blue Grass region or had delved into the sparse literature of art in the United States knew his name, but neither appreciated what manner of man he was in the world of art nor knew the full gamut of his ability. At Chicago, Jouett's work in miniature and in oil was shown for the first time to the public, and he immediately took his proper place among the recognized masters of the brush on this side of the ocean. Born in Kentucky, April 22, 1788, and living only until his fortieth year, Jouett's accomplishment was not extensive, especially as he first read law and entered upon its practice, only to throw away his sheepskins and goose-quills when the War of 1812 came upon his country, and it was not until the close of the war that he exchanged his knapsack and sword for palette and brushes. Law and arms were his professions, but art was his love and life. Without a gleam of instruction or advice he darted forth to achieve and succeed. His versatility was so great that it is quite difficult to follow his work from one example to another or to follow him in his work. Charles Sumner, who was a noted connoisseur in arts, took one of Jouett's portraits for a Van Dyck, while others of his works have Greuze-like qualities or are akin to his only master, Gilbert Stuart. Nearly every painter of Stuart's time is credited with having had instructions from him, but very few received anything more than what they gained by studying his works, as painters to-day could, and become better painters by the study; but Jouett actually was Stuart's pupil for four months, in 1816, and during that time made minute notes of Stuart's instructions and conversation, comprising a most valuable art manual, the manuscript of which, in Jouett's hand, is in the writer's possession. Fortunately, through the filial devotion of his only daughter, who was the wife of United States Senator Menefee from Kentucky, fine examples of Jouett's work can be found in the Pennsylvania Academy of Fine Arts, Philadelphia, and in the Metropolitan Museum of Art, New York, the possession of the last-named institution being reproduced herewith.

John Grimes, whose portrait we present, was Jouett's protégé

and pupil and survived his master but a decade, dying in his native Lexington, Ky., December 27, 1837, at the age of thirty-eight. As a boy he was employed in the oil and paint shop where Jouett got his painting materials, and soon he was promoted to grinding Jouett's colors, in his studio. He was, like Jouett and many painters, filled with music which found expression in the flute, which he played to the accompaniment of Jouett's violin. After Jouett's death, Grimes removed to Nashville, Tenn., where he was well employed painting portraits, and remained until, overtaken by phthisis, he returned to his home to end his days. The seeds of this insidious disease seem to be visible in the delicate face that Jouett has portrayed. If the painter had bended his art to depict the transparent complexion, the hectic flush and the brilliant eye of a pulmonic victim, he could not have accomplished it better than is shown on this panel ($21\frac{3}{4} \times 28\frac{1}{4}$ inches).

As Emerson says, "All great actions have been simple and all great pictures are." This delineation of Grimes by Jouett is great in its simplicity and might be described by the Whistlerian phrase of "A symphony in brown." Its drawing is faultless and its pose distinguished; it is sensitive in treatment and delicately handled. It is warm in color, refreshed with pearly gray half-tones and with transparent shadows on the left side of the face, as pure and clear as ever came from the brush of Rembrandt, that master of transparent shadows. The oftener I regard this portrait of Grimes, which, after studying scores of Jouett's works, I look upon as the painter's masterpiece, the more impossible it seems that it could have been painted by one who had not carefully studied the very best in art by the great masters. It shows, too, that he thoroughly knew and understood his subject, for he has presented him not only faithfully but sympathetically, so that its truthfulness is apparent, as it is in all great portraits, whether or not we know the originals. This is doubtless the quality that makes portraiture the most interesting and the most important department in art. It is to be regretted that the half-tone plate is not a satisfactory medium for conveying the true character and excellence of this important work and fails in a measure to present a true facsimile of the painting.

ROBERT LOFTIN NEWMAN: AN AMERICAN COLOR-
IST : BY FREDERIC FAIRCHILD SHERMAN

ROBERT LOFTIN NEWMAN was born in Richmond, Virginia, in 1827 and went with his parents to Tennessee when he was eleven years old. His family must have been reasonably well-to-do people at the time, for it is recorded that as a youth he read a great deal about art. He probably painted some, too, for when he was but twenty-three he went to Europe with the intention of studying at Düsseldorf. He stopped, however, in Paris instead, and entered the atelier of Thomas Couture, where he remained but a few months. This was all the instruction in art he ever received. After returning to his home in Tennessee he made a second trip to Paris in 1854, and it was then that he made the acquaintance of William M. Hunt, who in turn introduced the young artist to Millet.

To Newman belongs the credit of having been one of the earliest to appreciate as well as one of the first to purchase Millet's work. He bought *Le Vannneur* and several other canvases, which he later sold, through necessity, certainly not from choice, as they must have been the most prized of his possessions, as one will infer from even a slight familiarity with Newman's own work, in which not a little of the sentiment as well as the best of the color reveals a remarkable sympathy with that which is inevitably associated with the art of the great Frenchman. This does not imply that Newman's painting is anything other than individual and delightful in its own way, which it certainly is, but in a measure it helps to indicate what tendencies determined the development of his art, what his ideals really were and how nearly he eventually succeeded in realizing them in his canvases.

At the outbreak of the Civil War Newman was employed by the Confederate Government as a draughtsman and in 1864 he saw some active service as a member of the 16th Virginia Infantry. How true it is that he is exclusively an idealist and a painter of ideas, interested only in some personal and rare interpretation of religion, history or life, or some original creation of his own imagination, may be gathered from the fact that there is no record in his art of his ever having been to Paris nor yet of his ever having been a soldier.

For years after the surrender of Lee left him free to return again to his easel he worked in a comparative obscurity that we

must presume was anything but unsatisfactory to one of his naturally retiring disposition, especially as his pictures were highly esteemed by a few men and women of cultivation and taste who quietly collected them during all this time. The interest and encouragement of such purchasers as came to take away his canvases, fellow craftsmen like Wyatt Eaton and William M. Chase, literary celebrities like Richard Watson Gilder, and connoisseurs like Sir William Van Horne and Thomas B. Clarke must have meant infinitely more to him than the popular approval of a general public that was satisfied with the landscape of the Hudson River School and the figure paintings of J. G. Brown.

Not until 1894, when he was sixty-seven years old, was any public exhibition of Newman's work ever held. At that time a collection of upward of a hundred of his paintings, mostly loaned for the occasion, was arranged by a committee of the artist's friends and hung in a New York gallery. That he was practically unknown at the time even in the city where he lived and worked is evident from the statement in the *Evening Post's* account of the exhibition, that "his works are never seen in the art galleries, nor yet in the sales which occur at frequent intervals." The *Post* and the *Tribune*, both of which reviewed the exhibition at length, speak highly of the artist, particularly as a colorist, the latter, in mentioning a hunting scene and a religious subject, saying that "in pictures like these Mr. Newman is one of the haunting masters of color." From a report published in the *Times* about a week after these reviews appeared, we learn that the pictures "are finding favor with buyers," which probably means that several were sold besides the one which the newspaper report adds was purchased by the painter, Alexander Harrison. From the date of this exhibition, which was perhaps the great event in Newman's quiet life, until that March day in 1912 when he was found dead in his studio in New York, he seemingly never again emerged from the utter obscurity in which he lived, and in his old age, as in his youth, it was the loyalty and help of a few true friends and discerning judges of painting that enabled him to purchase the necessities of a life of singular devotion to a fine ideal in art that has never been rightly estimated or properly appreciated.

That Newman was a great colorist in the best sense is evident in all of his finished work, and few who are acquainted with it would agree, I think, with the critic who wrote that "you feel that



FIG. 1. NEWMAN: MAGDALEN.
Collection of the late Sir William Van Horne, Montreal.



FIG. 2. NEWMAN: THE WANDERING MIND.
Collection of the late Sir William Van Horne, Montreal.



Fig. 3. NIMMAN: GIRD BLOWING. IN MUSE.



Fig. 4. NIMMAN: MOUNTAIN AND CHINESE. IN MUSE.

his imaginative conceptions were arrested on their way into concrete images by a flow of light and color too bewitching to let the constructive faculty of the artist have free play," for certainly the "obscurity in details," which this critic remarks, is nothing if not deliberate, a conscious sacrifice of definition in particulars for the perfect realization of that mysterious and poetic charm of color which is their chief delight. His color has a loveliness entirely due to spontaneous feeling, and in many of the presumably so-called obscure canvases it is developed with all the loving and painstaking care that another artist might have lavished on the drawing of a figure, and simply because he realized that it was a surer means for the expression of what he had to say than any further development of the more obvious detail could be. In some of his canvases the very indefiniteness of the no less necessary detail is readily recognized as being a condition inevitable to their success, inasmuch as their intention is the suggestion of some elusive sentiment or an expression of feeling rather than any actual representation of the reality of things, however lovely.

In all of his pictures it is the poetry of color and of life rather than the prose that one finds, and in the sense that poetry is the higher form of expression it may be said that he is a greater artist than some of his contemporaries who are unquestionably superior painters. However much of a poet Newman is, it is quite true that he is never the master of the poetry of art that Millet is of the prose. Millet's prose is generally perfect in a way that Newman's poetry often is not, and yet the imperfect beauty of much of Newman's painting has a very real charm. It is an elusive charm, though, and is easily missed unless one is peculiarly sensitive to the sensations of color and to the suggestion of forms used merely as symbols in a manner of expression somewhat similar to that of not a little of the sculpture of Rodin. A representative example of this phase of Newman's work is the little picture, in the collection of the late Sir William Van Horne, called *The Wandering Mind* (Fig. 2), where the figure, though crudely drawn, is a most suggestive as well as an entirely adequate interpretation of a vitally interesting idea. Further development of the detail in this canvas, or indeed anything in the way of more finished drawing, could hardly add at all to the tragic force of the picture as it stands. One might suppose that the character of the subject in this instance partly, if not wholly, accounts

for the success of the painting, and it is quite true that there is something in the association of ideas that makes the awkward figure peculiarly suggestive and appropriate. There are other works by Newman, however, where the detail is quite as obscure and the drawing quite as crude, that are just as forcible in their presentation of other and less unhappy subjects. The small Magdalen (Fig. 1) in the same collection is one of them. The artist has painted her praying, and it is the pose that makes the picture, as an artist would say. And yet here, as in the other canvas, an unusual but no less beautiful and suggestive color scheme is a powerful factor first and last in the effectiveness of what is a spiritual or imaginative rather than an actual and realistic interpretation.

The picture of the Mother and Child (Fig. 4), one of his last works, dated 1910, proves that he was an accomplished draughtsman and an intelligent technician in other ways when it suited his purpose. This canvas is as fine a representation of a subject so often painted as one will be likely to find in modern art. The figures are very happily arranged and the expression in the faces is so finely felt and expressed that the entire poem of the mother's love and the child's response is fully evident; while the golden curls and rosy cheeks of the baby against the black hair and cooler tones of the mother's face emphasize that charm of color which, like a lovely music, is the accompaniment to this song of life. The canvas is as exquisitely finished as are some of those rare figures of Rodin's which exhibit a similar though perhaps greater degree of technical proficiency in a sculptor, who quite as generally, for the sake of emphasizing the ideas he wishes to express, is accustomed to neglect many if not all of the little niceties of art.

In the Girl Blowing Bubbles (Fig. 3) it is again altogether an unusual and interesting color scheme that emphasizes the idea of mystery which is suggested by the enveloping shadows and the inarticulate curiosity of the watching dogs. This is a finished work of art, in that it is a finished piece of rich and satisfying color; the figure of the child, the green-covered couch on which she rests her hand and the two dogs are merely sketched in sufficiently to serve as notes in an exquisite color harmony, which is at once attractive to the last degree and highly expressive. To have insisted upon the drawing could hardly have added to the beauty of the canvas and, one feels, might have resulted in the sacrifice of much of its charm.

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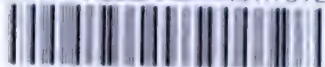
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GAINSBOROUGH: THE MALL
COLLECTION OF MR. HENRY CLAY FRICK

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER IV · JUNE MCMXVI

THE ALTMAN MEMLINGS IN THE METROPOLITAN MUSEUM OF ART · BY MAX J. FRIEDLANDER*

MANY works by Hans Memling are now recognized, more than are attributed to any other fifteenth-century painter of the Low Countries. I count more than ninety of his pictures, among them many altar-pieces with wings.¹ Almost all the larger galleries contain examples of his art and, thanks to the great generosity of Mr. Benjamin Altman, he is about as well represented in the Metropolitan Museum of New York as he is in London, Paris, or Berlin, although not as abundantly as in the city where he lived, Bruges.

In the Hospital of St. John at Bruges a group of Memling's finest works may advantageously be studied together. Here his art makes an unadulterated, undisturbed impression, harmonizing perfectly with the tranquil place. Here his mild and pure spirit reveals itself so fully that afterwards it is easy to recognize elsewhere a personality which never changed in any important way. Certain Memlings do, indeed, still provoke differences of opinion, disputes among the critics, but in regard to quality only, not style. Did the master paint this picture with his own hand or is it merely a copy, produced perhaps in his own workshop by one of his pupils? This is the only question that is put, but in many cases it is hard to answer.

At an early day Memling was discovered and revered, like Fra Angelico in the South, as the ideal of a pious artist—at a time when a right understanding of the art of Jan van Eyck and of Masaccio, more determinately influential from the historical point of view, had not yet been reached.

Although every visitor to Bruges thinks of Memling as its best citizen, he was not its son, nor was he a Fleming or a native of any

* Translated by Mrs. Schuyler Van Rensselaer.

¹ See the list in my book *Von Eyck bis Bruegel*, Berlin, 1916. J. Bard.

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part of the Low Countries. As in the old records he is often called "Meister Hans," not "Jan," as a casual entry says *oriundus erat Magunciacus*, "he came from Mainz or the Archbishopric of Mainz," and as, moreover, there is a village called Mömlingen between Aschaffenburg and Erbach (that is, in the Mainz region), Memling may with some confidence be considered a native of the Middle Rhine country. In the character of his art, however, he belongs to the Low Countries. Probably he got his training in a workshop there—in the atelier of Rogier van der Weyden. Although this is not affirmed by any document, it is determined, as certainly as such a relationship can be, by analogies in style; and these are supported by a notice in an inventory of 1516 describing a triptych the central panel of which was painted by Rogier and the wings by Memling.

The year of Memling's birth is not known. Rogier died in 1464. Earlier than this the "German Hans" must have worked in his atelier at Brussels, and it can be proved from the records that in 1466 he was in Bruges where he seems to have led a fruitful existence, with no interruptions of importance, until his death on August 11, 1494.

Memling is at his best in portraiture and the depiction of quiet groups. In narration he is neither lively nor imaginative, and his scenes of the Passion lack energetic expression. His weakness shows in his use of formulas of composition inherited from Rogier. Anything of more than medium size he attempts only to his detriment, and for the monumental he strives in vain. The so-called Organ Wings of Najera in the Museum at Antwerp, where the unusual commission forced him to work on a very large scale, are empty and poor in content and look as though unnaturally enlarged.

If one takes this view of Memling's art—and I think it is universally held—it is evident that Mr. Altman chose wisely when he procured for his splendid gallery three of Memling's portraits and a Madonna picture.

This last (Fig. 2), of medium size, with a well-arranged group of the Madonna and Child, St. Barbara, St. Catherine, and two angels with musical instruments, has no history of much significance. As W. H. James Weale has written more than once, it is believed that Sir Joshua Reynolds obtained the picture somewhere on the Continent, but just where we do not know. In 1884 Mrs. Davenport showed it at Burlington House in London (No. 285 in the catalogue, strangely enough with the attribution "School of Memling").



FIG. 1. HANS MEMLING: PORTRAIT OF AN OLD MAN.
Altman collection, Metropolitan Museum of Art.



FIG. 2. HANS MEMLING: MADONNA.
Altman collection, Metropolitan Museum of Art.



FIG. 3. HANS MEMLING: TOMASO PORTINARI.
Alinari Collection, Metropolitan Museum of Art.



FIG. 4. HANS MEMLING: MARTHA AND MARY MAGDALENE.
Alinari Collection, Metropolitan Museum of Art.

Shortly afterwards the picture was acquired by the architect G. F. Bodley, who in 1899-1900 exhibited it in the New Gallery in London (Catalogue No. 21, "Memling"). Then a firm of dealers in London bought it, had it cleaned in Berlin, and sold it to the Paris collector, M. Leopold Goldschmidt, who sent it to the memorable exhibition of the works of the old masters of the Low Countries held at Bruges in 1902 (Catalogue No. 63). After the death of M. Goldschmidt it passed, through the hands of a Paris dealer, into the Altman Collection in New York.

These various exhibitions, and especially the one at Bruges in 1902, afforded a chance to compare the picture with the finest of Memling's undisputed works, and the leading critics, such as Weale and Hutin, explicitly recognized it as genuine.¹

As in subject and in composition this *sacra conversazione* corresponds with two of Memling's long recognized and famous altar-pieces, one of which is dated by an inscription while the date of the other can be given with some certainty, it is not difficult to assign it to its proper place among the master's numerous works.

The one called the Altar-piece of St. John in the Hospital at Bruges, the central panel of which (except for its enrichment by the standing figures of the two St. Johns) shows the same arrangement of the same personages as the New York picture, bears the date 1479. The triptych at Chatsworth, owned by the Duke of Devonshire, the middle panel of which also shows a closely similar composition, was painted, we may believe, in 1468, for we know that the donor was an Englishman, Sir John Donne, who died in 1469. He had probably been of the suite of Margaret of York when in 1468 Charles the Bold celebrated at Bruges his marriage with the English princess. The stiff and severely dignified attitude of the Madonna in the Chatsworth altar-piece, which accords so well with its early origin, has been transmuted into a more animated and so to say mundane pose in the Metropolitan Museum picture, and it seems to me that the latter dates from about the year 1480—that is, from about the same time as the analogous altar-piece in Bruges.

An old and faithful reproduction of the New York picture, on the same scale, is preserved in the Academy at Venice but, weak

¹ My reports upon the London exhibition of 1899 and the one at Bruges appeared in the *Repertorium für Kunstwissenschaft* (Berlin, Reimer), 1900 and 1903.

especially in the expression of the heads, it is rightly regarded as a copy by another hand.

Judged by the witness of style, the earliest of the three portraits by Memling in the Metropolitan Museum is the head of an old man (Fig. 1) formerly in the collection of Baron Albert Oppenheim of Cologne, for which it was obtained in about the year 1900 from a private owner in England together with two other old Flemish portraits. One of these, rightly attributed to Dirk Bouts, likewise found its way into the Altman Collection and the New York Museum, while the other, a portrait of a young man by Memling, is now owned by a dealer.

When it first reached Cologne the portrait-head of the old man now in the Metropolitan, which is shown on a dark, neutral-colored background and closely enframed, was considered a work of Jan van Eyck's, and under his name it was exhibited at Bruges in 1902 (Catalogue No. 16). Memling's authorship, which I have often affirmed and which, so far as I know, is now almost universally accepted, shows most plainly in the drawing of the hand. The mildness and restraint in the characterization of the resigned old countenance is entirely in the spirit of Memling's art, although in the treatment of the wrinkles there is a superficial, unimportant analogy with van Eyck's much more tense and sharp way of characterizing a head.

But Memling's art is more brilliantly represented at the Metropolitan by the portraits of Tomaso Portinari and his wife (Figs. 3 and 4). These pictures were found in Rome, in or about the year 1900, by a Florentine art-dealer and sold to M. Goldschmidt of Paris, after whose death they passed through the hands of a Parisian dealer into the Altman Collection. As the agent of the Medici, Tomaso Portinari was chief among the Italian merchants in Bruges, and he succeeded in building himself a lasting memorial when he commissioned Hugo van der Goes to paint the great winged altar-piece which now stands as one of the most important monuments of Northern painting in the Uffizi at Florence. On the wings of this triptych the donor may be seen with his wife and three children, and certainly it was the same man and woman that Memling portrayed in the Metropolitan Museum pictures, where we can recognize even the splendid necklace that Tomaso's wife, Maria Baroncelli, wears as donatrix in the picture at Florence.

More than once Memling painted this Florentine merchant.

In the gallery at Turin there is a picture of the Passion, probably the one which, according to Vasari, "Meister Hans" painted for Portinari; and here Tomaso and his wife may again be recognized in the figures of the donors, although on account of the small scale the features are not very plainly shown. Finally, Tomaso's head may be seen in the largest altar-piece that Memling painted for a Florentine, a triptych representing the Last Judgment which by an adventurous route reached its present abiding place in the church at Dantzic. It was commissioned by Jacopo Tani, who represented the Medici at Bruges at an earlier time than Portinari and then for a while in association with him. Tani and his wife appear as the donors, but the nude man in the scales of St. Michael shows in the clearest way Tomaso's features.

This Dantzic altar-piece must have been painted shortly before 1473, having then been shipped to Italy but captured by the piratical Dantzigers. The winged altar-piece of Hugo van der Goes was finished not long before 1476, for the third son of Portinari, born in this year, does not appear in it. And in accordance with these facts we may assume that Memling's pair of portraits now in the Metropolitan Museum also date from the neighborhood of the year 1475.

AN ENGLISH ECCLESIASTICAL EMBROIDERY IN THE MORGAN COLLECTION · BY FRANCES MORRIS

AMONG the treasures in the Gothic Room of the Morgan Collection at the Metropolitan Museum of Art, an interesting panel of mediæval embroidery is worthy of special mention. While the casual visitor may pass this by unnoticed, so unobtrusive is it in color, the lover of needlecraft cannot but linger over the delicately wrought stitchery of the heraldic devices vibrant with memories that envisage royal personages of by-gone days.

The presence of an historical fragment of *opus anglicanum* (Fig. 1) in an American collection is unusual, and students of English needlework are indeed fortunate in having access to so rare an example on this side of the Atlantic; for the piece here illustrated dates from the same period as the Syon cope, and bears the arms of Edward I and his queen, Eleanor of Castile. The reign of this monarch marked an era of high artistic attainment in Eng-

land, an era termed the great period of *opus anglicanum*,¹ when, as documentary evidence proves, royal gifts of ecclesiastical embroidery were bestowed upon the papal see.

Two other works of this same general character are preserved in the Victoria and Albert² Museum, one of which we reproduce for comparison (Fig. 2), but just what the original use of these bands may have been is unknown; possibly they formed part of the decorative binding of some missal or, what is more probable, enriched the vestments of church dignitaries. The strips in the London Museum have a velvet foundation, while the piece under discussion is worked on a silk of fine texture, originally blue, now a faded gray, probably from the looms of Italy or the East.

The design, which is of the arcaded type, has for its central motive the Crucifixion, with figures of apostles on either side beneath buttressed and cusped arches. The simple lines in the architectural features of the pattern mark this as one of the earliest examples of this style, a style which in the fourteenth century was characterized by twisted columns supporting arches with richly foliated crockets and finials. Here the cusped spandrels are without foliation, more reminiscent of the earlier patterns in which the figures were placed in roundels or in barbed quatrefoils.³ Between the arches and immediately above the supporting pillars, reading from left to right, appear the following arms: Hastings, Arundel (Fitz-Alan), England, Leon and Castile, Gloucester (De Clare) and Oxford (De Vere).⁴ The prominent position occupied by the arms of Edward and Eleanor on either side of the Crucifixion seems to establish this piece as a royal work executed, according to Lethaby,⁵ prior to 1290, the year of the queen's death. Other points of historical significance associated with the armorial bearings indicate, however, that it was doubtless worked after that date, perhaps as a memorial to the beloved queen. Take, for instance, the arms of the Fitz-Alans, placed next to those of Hastings; if we examine into the history of this family we find that they first

¹ A number of the important works of this period are reproduced by De Farcy: *La Broderie*. Cf. also *Zeitschrift für christliche Kunst*, XXII (1909), pp. 11-13, and the Victoria and Albert Museum Catalogue of English Ecclesiastical Embroideries, London, 1911.

² Vic. and Alb. Cat., III, Plates XV, XVI.

³ Cf. *idem*, Plates VII, VIII.

⁴ Hastings: gold, a maunch gules; Arundel (Fitz-Alan): gules, a lion gold; England (Plantag.): gules, three leopards gold; Castile and Leon: 4tly 1 and 4 gules, a castle gold; 2 and 3, argent, a lion gules; Gloucester (De Clare): gold, 3 chevrons gules; Oxford (De Vere): 4tly gules and gold; in the 1st a mullet argent.

⁵ Proc. Soc. of Antiq. Gt. Brit., Ser. 2, Vol. 21, 1905-07.



Fig. 1. MEDIEVAL ENGLISH EMBROIDERY.
Collection of Mr. J. P. Morgan, Vol. 1



Fig. 2. MEDIEVAL ENGLISH EMBROIDERY.
Victoria and Albert Museum, London

appear as Earls of Arundel in the year 1289, at which time they adopted the Arundel arms.⁶ This would naturally preclude the possibility of the arms of this family appearing under the name of Fitz-Alan in a work of this period prior to 1289. Passing over the royal arms, we find equally interesting data concerning the de Clare family, for in 1290 Gilbert, Earl of Gloucester, a close friend of the king, married the Princess Joan of Acre, born in 1272, the year of Edward's accession to the throne. The year 1290 marked also the royal nuptials of the Princess Margaret to Duke John of Brabant. In fact, the year 1290 appears to have recorded important events in the royal household as well as in those of the nobility, and while the arms represent the greatest families of the realm and might easily appear in conjunction with those of the reigning monarch, the historic facts here recorded suggest a possible *raison d'être* for the heraldic devices appearing in the work and indicate a slightly later date than that established by Lethaby.

The figure work is of the same exquisite technique found in the best pieces of this period. The central panel, the Crucifixion, is the usual rood group with its attendant figures, the Virgin and Saint John. It is interesting to compare the Christ figure in this group with those found in earlier metal work, for instance in the Limoges enamels, where the body of our Lord is modeled in rigid lines against a cross usually of much larger dimensions than the figure. In this work the other extreme is found, the drooping body, swathed in a loin cloth, is bent sharply to the left at the waist line, the head resting on the right shoulder and the limbs crossed at the knee and bent upward, depicting a cramped and agonizing distortion far removed from the plastic repose of the earlier church works. At the right of the cross stands the figure of the Virgin, wearing a white head drapery and a cloak worked in metal thread over a green robe; at the left the figure of Saint John, robed in white, with a drapery similar to that of the Virgin.

Turning our attention to the attendant saints, we find in the end panel at the left the figure of Saint James, the patron saint of Spain, the land of Queen Eleanor's birth; he is dressed in the garb of a pilgrim, wearing the cap with a scallop shell at the top and a green robe with an outer garment worked in metal thread.

⁶ In the year 1298 the earldom descended to Richard of Arundel from Isabel, herself an Arundel, sister of Hugh, last of the male line of the house of Albenev, whose arms between the years 1289-1301 were adopted by the Fitz-Alans.

This outer robe, as is the case with those shown on the other figures, shows at the edges a lining of squirrel skin represented by a row of small arrow-head motives worked alternately in light and dark, a device in heraldry indicated as "vairé." In his left hand he carries a staff and in the right a book, while the scrip hangs at his right side. Saint Peter appears in the next panel as a nimbed figure with white hair and beard; he bears his usual symbols and wears a white robe with an outer garment similar to those worn by the other saints. Saint Paul, at the left of the Crucifixion, is depicted as a middle-aged man with brown hair and beard, a high forehead and smoothly shaven upper lip. He carries his symbols and wears a green robe and the usual outer garment. Saint James, the patron saint of Scotland, occupies the end panel at the right and is shown as a man well along in years with white hair and beard; he carries a book in his extended right hand and in the left he holds a cross; his robe is of white with a green overgarment which differs from the others in having a green rather than a squirrel lining. Comparing these figures with those of the Toledo cope, it is found that Saint Peter and Saint Paul are almost identical both as regards pose and feature and might have been worked from the same models; the fur lining of the robes is also treated in the same manner.

While this piece is unquestionably *opus anglicanum*, it has, nevertheless, marked indications of French influence, especially noticeable in comparing it with a French tapestry of the same period that hangs on an adjoining wall in the same room; in both pieces the background is the same, blue, powdered with stars, in the case of the embroidery with stars and crescents; if we compare the central group with that found in the tapestry, the treatment of the figures is almost identical, especially the lines of the figure of our Lord and the position of the body on the cross; in fact, the resemblance is so close that one feels that the two works might easily have been designed by one and the same artist.

This splendid piece has been referred to by Lethaby as one of the most important in the history of English embroidery, and while it may not be as sumptuous as the famous copes, the naive drawing of the delicately worked figures has the same undeniable charm of the *Primitifs*, a charm that quite overshadows its value from an archeological standpoint and places it in the front ranks as a work of art.

GAINSBOROUGH'S THE MALL · BY W. G. BLAIKIE-MURDOCH

IN the generality of writings on painting, and other branches of art, there are few words more frequent than idealistic and realistic. And they are often used, even, as though all vital works were divisible into two distinct classes, these admitting of being adequately defined by one or other of the terms at issue. The former is widely employed to qualify the creations of the Greeks, for example, the latter being applied with equal freedom to the output of the great Flemings, Dutchmen and Spaniards. But is there, after all, any fine picture, any fine piece of sculpture, which is not essentially idealistic—each embodying, nevertheless, some degree of realism among its components?

For though the bulk of painters and sculptors, at the present day, seem to have a positive aversion to beauty, that mysterious quantity is the one true goal in art, actual fidelity to the visible being a mere stepping-stone towards this goal: a means to an end, not a worthy end in itself. And these are matters which Gainsborough, possibly more than any other member of the British school, frequently serves to bring to mind; while nowhere does he present a better text for their illustration, perhaps, than in the picture reproduced. Entitled *The Mall*, it represents a scene in St. James's Park, London; and it has lately been acquired by a New York collector, Mr. Frick, its immediately previous owner having been an Englishman, Sir Algernon Neeld. The painting had been in his family for several generations, while earlier it belonged to one Kilderbee, who, living at Ipswich during the time Gainsborough made his home there, was long on terms of close friendship with him. It was this person who accompanied the artist, when he made a pleasure-trip through the English Lake District, the making of this tour being a very remarkable affair, considering the abhorrence, literally, wherewith nearly all people, of Gainsborough's era, regarded mountainous scenery. So Kilderbee must be adjudged a man of some originality, being an interesting figure accordingly; but little about him is recorded by Gainsborough's biographers, who are likewise reticent as to the circumstances under which *The Mall* was painted. It is ascribed to the year 1786 by Major Haldane Macfall, in his invaluable *History of Painting*, the author, however, citing no au-

thority for this definite statement; while Sir Walter Armstrong, together with most other writers on Gainsborough, content themselves with noting that the picture emanated from him in his concluding period. That is to say, after he had left Bath, and settled in London.

They are certainly well justified, too, in maintaining this, inasmuch as it was clearly at the height of his powers that the master created this work; it was manifestly at a time when, his craftsmanship consummated by years of passionate endeavor, he knew nothing whatsoever of hesitation, instead working with complete freedom and confidence, his brush obeying implicitly the demands he put on it as a vehicle for the expression of his temperament and vision. These last, moreover, transpire here to have undergone something of a change, since the days when Gainsborough wrought his early canvases. For what Baudelaire says, in *L'Art Romantique*, about Constantin Guys resembling a convalescent—meaning thereby that this brilliant satirist preserved ever that freshness of outlook, that exceptionally keen interest in life, necessarily possessed by a man lately recovered from an illness which had seemed destined to prove fatal—might be said with great justice too of the English artist, who continued to observe more and more acutely as he grew older. Experiencing a gradual deepening of an interest in the problem of light, he consonantly inclined by degrees to heighten somewhat the pitch of his coloring. But while many gifted painters, notably Claude Monet and his *entourage*, in their tense preoccupation with the problem aforesaid, seem to have grown almost callous towards the actual sentiment, or soul, of the scenes they depicted, in *The Mall* the fine look of illumination is wisely made to play but a secondary rôle, as it were. Here is reincarnated the pensive temper of a woodland glade, while there is rendered a certain mobility presented by the theme, the people amid the trees being charged with a gentle sense of movement best described as *andante*.

And though the canvas illustrates, also, the development of the master's feeling for color, how triumphantly he has evaded the danger, eternally menacing those questing for higher keys than their wont: that danger which found a prey, markedly, in Renoir and Monticelli. For these, slowly, lost sight of the beauties offered by the linear aspects of their subjects, whereas the Englishman has set forth, rarely, the native shapeliness of the trees. And his lifelong

practice as a portrait-painter having stood him in good stead now, most of the figures are things of infinite beauty in themselves, the artist having fulfilled one of the highest functions in portraiture, perpetuating these figures in attitudes inherently graceful. Some of them, furthermore, disclose little passages of draughtsmanship so intrinsically lovely that, would its parallel be found, it were comparatively vain to search among the productions of the British school, and rather is an analogue herein discernible in the art of Dominique Ingres. But Gainsborough transcends the latter in his handling of certain of the ladies' gowns, these having a rhythm and elegance rivalling those in the kimonos of Utamaro, or in the dresses in Whistler's *Cremorne Gardens*; while as in that picture, and as in the nobler art of the Tanagra sculptors, each of these sweeping draperies has the semblance of having fallen, quite of its own accord, into just this charming shape which it presents, none betrays a hint of deliberate arrangement on the artist's part, and in like fashion his *dramatis personæ*, composed though they are into a pattern of the utmost symmetry, appear as if they had been sketched exactly as the master saw them, themselves unaware the while of his presence. They might have risen by an incantation; they look an inevitable part of the landscape enclosing them; or in Shelley's phrase, they are "made one with nature."

But even this union of an apparently complete naturalness with a flawless beauty of form hardly constitutes the loftiest and most persuasive element in Gainsborough's painting, that element being something of a more spiritual order. For, far from having any concern with the ordinary tedium of existence, all fine art originates in ecstasy or deep sorrow, two things which are curiously akin; and, in moments when one or the other is experienced, the tangible world acquires a new savour of mystery, becoming colored by the magic of imagination. Hence the true artist, working from inspiration, adequately expressing and communicating his emotion, is never possibly a mere realist, perforce idealizing in some measure his topic, dowering it with that "strangeness in the proportions" which Bacon rightly claims as belonging to everything that is deeply beautiful. And is it not Gainsborough's triumph in this relation—the peculiar air of remoteness pertaining to *The Mall*—which chiefly makes it the rare picture it is: one of the brightest gems in the crown of the master's achievement?

A MADONNA BY GIOVANNI BELLINI RECENTLY
ACQUIRED BY MR. WILLYS · BY BERNARD BERENSON

MR. JOHN N. WILLYS of Toledo, O., has recently acquired a Madonna (Fig. 1) by Giovanni Bellini which we welcome the more gladly as it must have been painted two or three years later than any of those that we have studied hitherto. It thus enables us, without leaving our country, to follow Bellini up to a phase of his activity to which belong some of his noblest and most fascinating creations, those in fact which until not long ago were regarded as the most, almost as the only, representative ones. It was the period when he painted such universal favorites as the Madonna of the Two Trees, the little Allegories of the Venice Academy, the Uffizi Meditation upon the Mystery of the Tree of Life, the Murano Altarpiece, the Frari Triptych, the Venice Madonna with Paul and George, etc., etc.

In Mr. Willys' panel we see the Blessed Virgin against a green curtain which partly shuts out a vitreous gray landscape. The sturdy Child playfully attempts to rouse her from the brooding melancholy into which she is sunk, but He caresses and embraces her in vain. Her mood is nearly the same as in the famous Madonna of the Two Trees, but is heavier still, for there the Child does not struggle to distract His Mother, and does not pointedly fail. As pattern also, the two masterpieces are singularly alike, ours being in a sense but a variant of the other. The differences are not all to the disadvantage of ours, although one would not for a moment suggest a rivalry with that supreme achievement.

As that picture is dated 1487 and as Mr. Willys' is in every other respect so close to it, we can safely assume that in point of time as well they belong together. The only question is which is earlier and which later. My answer is that the American work is later, and for the following reasons. Despite the fact that the action of the Child possibly harks back to a lost Mantegna of about 1470 now represented by some such design as the Treviso Madonna, and although anticipated in exact type and proportions by the Child of the earlier Oldenburg Madonna and by that of the Presentation in the Temple, He is closest of all to the one in the Frari Triptych of 1488, and to some of the children in the Uffizi Allegory. Furthermore, the head of the Blessed Virgin is nearer to that of the Madonna in the same triptych, and points forward to a still



Fig. 1. GIOVANNI BELLINI: MADONNA.
Collection of Mr. John N. Willys, Toledo



Fig. 2. ANTONIO DE SALINAS: MADONNA.
Kaiser-Friedrich Museum, Berlin.

later one, the National Gallery Madonna. I should place its execution, therefore, between the Madonna with the Trees and the Frari Triptych, but nearer to the last, and thus early in 1488.

A nearly contemporary copy of Mr. Willys' picture may be seen in the Vicenza Gallery, but it has lost all importance now that we know the original. Far more interesting is Antonio de Saliba's Madonna (Fig. 2) at Berlin (No. 13) and the question of its relation to ours. As is evident from the reproduction, the resemblance between the two designs comprises everything except the head of the Virgin, the action of the Child's hand, the curtain and the landscape, so that one wonders whether de Saliba had ours before him, inventing the alterations, or, as would be quite likely, had in mind a variant from Bellini's hand which he copied outright. It is hard for me, knowing Saliba's limitations, to credit him with deliberate changes when mere copying would have done as well. The different action of the Child's hand, brought about by the different direction of His Mother's look, would have been almost too much of an effort for this second-rate painter. At the same time it must be granted that there is something not strictly Bellinesque in the Madonna's face, thus proving that his picture was more than a slavish copy.

Be that as it may, one fact results from the obvious relation of this Berlin panel of de Saliba's to Mr. Willys' Bellini. It could not have been painted before its prototype which we agreed to place in 1488. We thus acquire a starting-point for determining the chronology of this modest yet ablest of the great Antonello's followers which at any moment may prove of value to our studies.

ITALIAN PICTURES OF THE FOURTEENTH CENTURY IN THE JARVES COLLECTION · BY OSVALD SIRÉN¹

IN the unusually complete series of Florentine Trecento paintings which form an important part of the Jarves Collection we miss above all Giotto. The extreme rarity of his panel pictures makes his absence very natural.

A younger contemporary of Giotto was Bernardo Daddi, who remained comparatively uninfluenced by his great co-citizen. This is true especially of Bernardo during the last decade of his activity (1338-48) when he worked in closest contact with Siennese art and

¹ The reader is referred to Dr. Sirén's articles in the *Burlington Magazine* for 1908, 1909, where a certain amount of this ground has already been covered.

most strongly felt the influence of Ambrogio Lorenzetti. The Jarves Collection possesses a very fine and instructive example of Bernardo's art during this last period (Fig. 1). It is ascribed to Taddeo Gaddi and represents the vision of St. Dominic (No. 20). The saint in black cloak is kneeling and lifts his hands toward St. Peter and St. Paul, who are floating down toward him, entrusting him with a sword and a book, the weapons by which he was to conquer the world. The three figures are seen in full profile forming sharp silhouettes against the gold background. The curved lines of the floating apostles are taken up by the raised arms of the kneeling monk, a sequence of rhythmic waves thus moving diagonally over the whole picture. The religious feeling of this picture lies in the rhythmic play of lines which also gives it a refined decorative beauty. There are few compositions by Bernardo that equal it in regard to emotional expressiveness.

The picture evidently formed part of a larger composition, probably of a predella, and we know two more pictures of the same size and shape (with rounded top) which appear to have been parts of the same predella. One is now in the Raczinsky Collection in Posen, representing St. Peter Martyr saving a ship in a storm; the other, representing the saint preaching in the *piazza*, is now in the Musée des Arts Décoratifs in Paris. As all these three pictures represent miracles by prominent Dominican saints, they remind us of the fact that Bernardo, according to documentary records of the sixteenth century, executed a painting with three Dominican saints for a chapel in Sta. Maria Novella in Florence. The signature of this picture has been preserved in the "Sepultuario di Roselli" (in the National Archives in Florence); it said: "Pro animabus parentum patris Guidonis Salvi et pro anima domine Diane de Casinis Anno 1338." If the probability of the present predella-piece being a fragment of this altar-panel was not so strong, we would hardly date it before 1340, because the other paintings by Bernardo in the same style are all later in date. Still, a couple of years do not make a great difference in an old painter's evolution, and there is no compelling reason to doubt this identification.

Several other and earlier pictures by Bernardo in American collections have already been mentioned by us in a previous contribution to this magazine (see June, 1914), and we thus may leave this charming artist and direct our attention to a picture by his contemporary, Taddeo Gaddi.



Fig. 1. BERNARDO DADDI: VISION OF ST. DOMINIC.



Fig. 2. FOLLOWERS OF SIMONE MARTINI: ST. MARTIN DIVIDING HIS CLOAK WITH THE BEGGAR.



Fig. 3. SCHOOL OF DUCCIO: MADONNA.



Fig. 4. SCHOOL OF DUCCIO: CRUCIFIXION.

Taddeo was Giotto's closest friend and pupil, but he never seems to have grasped the plastic quality which is the essential in Giotto's figure art. Not being able to attain to a closer rendering of the organic structure of the human form, or to achieve a monumental effect by a plastic synthesis, he often simply enlarges his figures, making them swollen and heavy instead of powerful. The picture by Taddeo in the Jarves Collection (Fig. 5) was originally one of the most interesting panels of his later period, but its decorative effect is now seriously damaged by cutting off large pieces on both sides and by other kinds of "restoration." Traditionally it has been honored with Giotto's name (No. 17). It represents the entombment in a rather symbolic fashion. Christ is sitting in a sarcophagus at the foot of the cross supported by Mary and the kneeling St. John; two mourning angels are floating over their heads. Originally this picture evidently was of a broad rectangular shape; there was some space left at the sides of the large figures which are now not only narrowly closed in, but even partly cut off by the frame. They appear squeezed in too small a space, even more than is usual in Taddeo's compositions, and consequently seem heavier than was intended. The sarcophagus is placed on a sloping line, diagonally in the picture, by which the artist probably tried to emphasize the impression of depth, but the intention is carried out without any feeling for space or perspective. The space problem remained always unsolvable to Taddeo.

The best part in this picture is the body of Christ, which is modeled with great care. The central figure is also better preserved than the very stiff and heavy side figures; were the Christ alone, the picture would offer more esthetic enjoyment. Quite the same Christ-figure appears in the large Crucifix which Taddeo painted for San Giorgio a Ruballa, not far from Florence, but He makes here a superior impression because He is not squeezed into an impossible spatial composition. The Virgin's type reminds us of Taddeo's Madonnas in Pistoja and Siena, dated respectively 1353 and 1355. We have thus reason to presume that the Jarves picture is of the same period.

The younger generation of Florentine Trecento-painters about the middle of the century is represented in the Jarves Collection by their central master, Andrea Orcagna, but his admirable works have recently been the subject of a special article. We may thus

pass on to a later period from which several specimens are to be seen, but before we go on with the Florentine pictures a few words must be said about two Sienese paintings from the beginning of the fourteenth century.

The one is a little diptych (Figs. 3 and 4) representing the Madonna and the Crucifixion (No. 14), ascribed to Duccio di Buoninsegna, Siena's first great master. The Virgin is sitting on a throne with a curved back and behind her is extended a red curtain with bird pattern. Three adoring angels are kneeling on both sides arranged in vertical rows without any regard to the realization of a spatial composition. The Virgin wears her blue mantle and the child on her arm is clad in red. The Crucifixion is composed according to the same principles as several other representations of this subject by Duccio and his followers, with a multitude of people at the foot of the cross. They are divided in two triangular groups, the figures behind rising above those in front, as if standing on sloping ground. In the free space between them rises the slender cross with a gaunt figure hanging low down from arms so thin that we fear that they may break. This Christ figure has been scratched, but the others are comparatively better preserved; they are at least not repainted. The color scheme is deep, with different shades of red and blue; the mantle of the Roman centurion to the right is heightened with golden stripes. A very characteristic technical peculiarity in this picture is the white lights put on with a fine brush on the noses and the lips. The same technical feature can be observed in a small triptych in the Siena Academy (No. 35), ascribed to Duccio. We find here, especially in some of the small scenes, on the wings for instance, the Crucifixion and the Coronation, figures of the same type, executed in the same manner as in the little diptych. The mannerism is in both cases so marked that we feel inclined to attribute the two pictures to the same master, though admitting that the Siena triptych is somewhat superior in quality. It is probably earlier, executed in closer connection with Duccio. The master is a rather subtle imitator of Duccio of a comparatively early period, but we miss in his works the pathetic feeling and power which are characteristic of Duccio's authentic conceptions. Nevertheless he is an original and sensitive temperament, more attractive than many of the later, better known pupils of Duccio.

Another picture by an early Sienese master of the Trecento



Fig. 5. TADDEO GADDI: ENTOMBMENT.



Fig. 6. LORENZO DI NICCOLÒ: TRINITY.

is No. 46: St. Martin dividing his Cloak with the Beggar (Fig. 2) ascribed to Dello Delli. It is only a fragment, possibly of some small triptych or of a larger composition, but it is a gem of light and sensitive color. The young martial saint wears a golden-buff coat and dark armor; his horse is light brown and the mantle he is dividing with the sword is red. The shivering, naked beggar who is receiving the one half of the mantle is remarkably characterized both in form and movement, strongly contrasting in naturalistic aspect with the wooden horse. The background is formed by the city wall in light green tone.

Mr. Berenson has accepted this pretty little picture as a work by Simone Martini, thereby placing it in the first category of Sienese masterpieces, an honor which is perhaps a little more than the picture deserves. Although the types remind us of Simone, we could hardly believe that the gentle poet of line, who usually expresses himself in undulating curves and swaying contours, should have done anything so stiff and angular as this horse. If we compare the picture with Simone's representation of the same subject in San Francesco in Assisi, we find that the treatment in the fresco painting is not quite as naturalistic as in the panel and that the composition is dominated by a boldness of line and movement of which we see little or nothing in the rather angular figures of the small picture. The difference in size is no sufficient reason for this disparity in drawing and composition; with all its fascination of color and prettiness, this picture does not give us the impression of Simone's or Lippo's personal art — it is more likely the work of a later follower of these masters.

Returning to the Florentine Trecento pictures, we have first to stop at No. 5, the central panel of a large altarpiece representing Christ and the Virgin Enthroned (Fig. 7) attended by music-making angels. The large figures wear dark blue mantles and light red tunics; behind them is extended by seraphim and cherubim a red carpet with leaf- and bird-pattern in gold. The kneeling angels in the foreground have light green and yellow mantles. The whole color scheme is very bright, but lacking in depth; the technique is somewhat superficial. In the gable above the Gothic arch which encloses the main composition are represented the Christian church and the Synagogue in the shape of allegorical figures. The first is standing at the side of a baptismal font with a chalice in her

hand, while the Synagogue is represented as a blindfolded woman escaping with a child in her arms.

The picture, which is given to an unknown master of the thirteenth century, is in the catalogue characterized as "an admirable specimen of the better Greco-Italian work. Its painter must have been a man of great ability and highly trained in the Byzantine science and legendary learning." It is questionable whether this rather eloquent praise fits the poor artist of the latter part of the fourteenth century who painted this work. He is now well known through several signed and dated pictures; his name is Giovanni del Biondo. One of his signed Madonnas is in the Academy in Siena (dated 1377), another is in the Misericordia Church at Figline, between Florence and Arezzo (dated 1392). Besides these signed pictures there are a large number of Giovanni's works spread all over Europe in public and private galleries. His compositions very often contain accessory figures with a purely theological scope and no artistic meaning. He evidently also tries to give his saints a marked stamp of asceticism, but their gaunt faces and staring eyes often awake an impression of anything but spiritual enlightenment.

Judging from his earlier and better works, Giovanni del Biondo once must have been a pupil in Andrea Orcagna's *bottega*. He uses some of Orcagna's characteristic types and arranges his mantle folds in the same sharp and plastic fashion as we observe in Orcagna's works, but the figures are thin, without structure and body under the often very sumptuous costumes. This stylistic connection with Orcagna's school is most evident in two large altar-wings in the Vatican gallery representing not less than forty saints. These wings are only a little shorter than the central panel in the Jarves Collection, and stylistically they fit very well with it, showing the same types, the same hands, the same mode of draping and even the same brocade (*cf.* the curtain in the central panel with St. Lawrence's dalmatic). It seems to us very probable that the Vatican wings and the Jarves picture once formed together a large altarpiece. This was evidently one of Giovanni del Biondo's earliest and best works, probably painted about 1370.

Another somewhat later Florentine Trecento painter who during the last decade has been discussed by students just as much as Giovanni del Biondo is the so-called "Compagno di Agnolo"—a painter who evidently worked for some time with Agnolo Gaddi

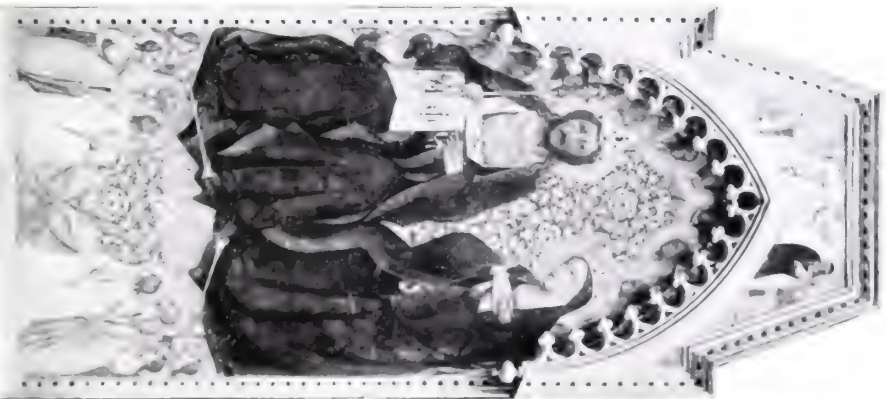


FIG. 7. GIOVANNI DEL BIONDO: CHRIST AND THE VIRGIN ENTHRONED.
Jaffar Collection, Yale University, New Haven.
 (The Wings are in the Vatican Gallery at Rome.)



FIG. 8. COMPANY OF AGNOSTI: ST. JULIAN, ST. JAMES AND ST. MICHAEL



FIG. 10. COMPANY OF AGNOSTI: ST. JOHN THE BAPTIST AND ST. JOHN THE EVANGELIST

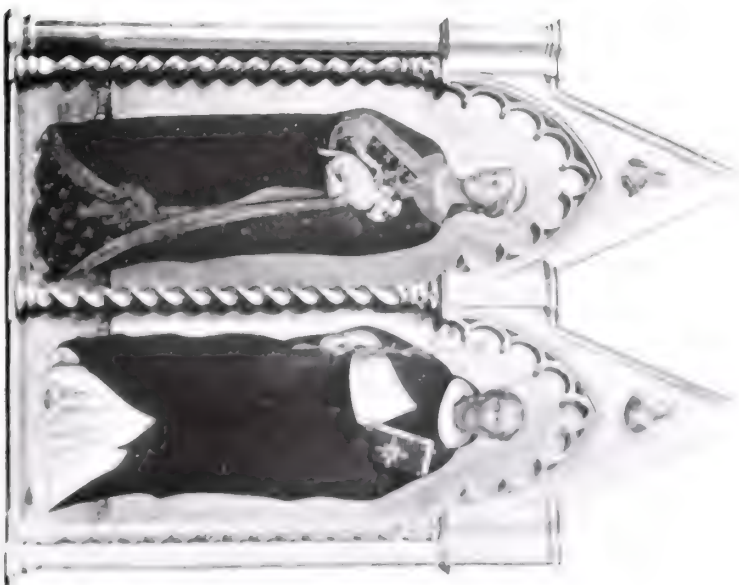


FIG. 11. COMPANY OF AGNOSTI: ST. PETER AND ST. PAUL

and contracted much of his mannerism and types. He possibly assisted Agnolo in painting the frescoes in the choir at Sta. Croce about 1380, and certainly did paint some of the frescoes in the Cappella Castellani in the same church. These frescoes are traditionally, since Vasari's time, given to the famous Gherardo Starnina, and as I have already shown in an article in the *Burlington Magazine* (December, 1914) there is really nothing to prevent us from identifying the "Compagno di Agnolo" with Gherardo Starnina.

This master is represented in the Jarves Collection by the fragment of a large altar-wing (Fig. 8) showing three saints: St. Julian, St. James and St. Michael the archangel (No. 21). They were originally represented in full length, but are now cut off to three-quarter length. A new piece has been added at the top of the panel, and the whole picture has been somewhat over-cleaned, which gives to the bright colors a glaring lustre. The very exaggerated types of this master with the long and curved nose and the peering eyes are almost unmistakable; any of the works enumerated in the *Burlington Magazine* may be chosen for comparison, and it will prove that this altar-wing is by the same "Compagno di Agnolo," or Starnina. It is also, for the identification of the master, of special interest to note that though the picture now is attributed to Taddeo Gaddi, it was formerly "ascribed to Starnina, one of the Giotteschi, a Florentine who lived a little later than Gaddi," to quote the catalogue. Probably this old attribution was the right one.

The most prolific workshop for the fabrication of altar-panels in Florence at the close of the fourteenth century was doubtless that of Niccolò di Pietro Gerini and his son Lorenzo di Niccolò and their co-workers. Painting was here more or less a trade carried on with the help of a staff of workers. Many of the products of the Gerini *bottega* have a faint personal character, but they are all marked in a very obvious way by the style of the firm or the workshop. It is thus sometimes difficult — nay, impossible — to state with certainty if a picture is executed by the father, by the son or by some third personality working in the same *bottega*. As an example of this co-workmanship can be mentioned a Coronation of the Virgin in the Academy in Florence, dated 1395 and signed by Niccolò di Pietro Gerini, Lorenzo di Niccolò and Spinello Aretino, a picture in which even the best expert will hardly be able to

distinguish the different individual parts. We do not know the exact dates of the various Gerini, but Niccolò di Pietro Gerini must have been born before the middle of the century, because in 1370 he was receiving important commissions, and he was active still in 1414, the year of his enrollment in the painters' guild in Florence. His son Lorenzo still lived in 1440, but, as we have seen, he was active as an artist as early as 1395. Most of his dated pictures in Florence, San Gimignano and Cortona are from the first decade of the fifteenth century.

A large picture in the Jarves Collection (No. 99) ascribed to Pietro Cavallini, representing the Annunciation, is a characteristic product of Gerini's *bottega*, probably in its main parts executed by Niccolò di Pietro Gerini himself. The Virgin sits on a Gothic throne with arms crossed; the angel kneels, saluting her with raised hand. Both figures appear almost in full profile; they are angular and stiff in their movements and of athletic build. The angel's raised arm and hand are immense. The figures appear now still larger than originally because the panel has been cut considerably both on top and at the sides. It had originally no triangular gable, but was of a broad rectangular shape which better fitted the angular drawing of the figures. A somewhat smaller Annunciation with exactly the same figures, though in better preservation, belongs to the Fitzwilliam Museum in Cambridge, where it is ascribed to the School of Taddeo Gaddi. We are reminded of the large Madonna on the high-altar in Sta. Croce, Florence, dated 1372. The rather close stylistic affinity between this Madonna and the Jarves Annunciation makes it probable that this picture is from the seventies.

A later product of the Gerini atelier is No. 22, a triptych with a Madonna on its central panel and the Crucifixion and six saints on the wings (Fig. 6). In the upper parts of the wings is represented the Annunciation. It is truthfully stated in the catalogue that "the picture is in unusually perfect condition," but the supplementary statement, that "although not to be attributed with certainty to any painter, it is one of the most important pictures in the collection," is rather hazardous. We believe that the picture with good reason can be given to Niccolò di Pietro Gerini's son, Lorenzo di Niccolò, and if we are right, it must be reckoned among this artist's best creations. The Madonna is seated on a cushion in the same

fashion as in so many of Lorenzo Monaco's contemporary pictures; she attracts the attention of the boy with a bird on her finger. The types of the Madonna and the boy are very much like those in an altarpiece in the Church of Terenzano near Florence, signed by Lorenzo and dated 1402. The six saints on the left wing remind us still more of the saints in Lorenzo's large altarpiece in Cortona, the Coronation of the Virgin, signed and dated 1401. The sharp drawing of their straight noses and narrow eyes is entirely characteristic of the master, and so the stereotyped, bent position of the heads. The Crucifixion on the other wing is a more dignified and expressive representation of the subject than we usually find in this class of late Trecento paintings. And as the whole triptych is admirably preserved and still has its old frame with two coats-of-arms (the one with the weasels is of the Vecchietti family), it makes a fine decorative effect and is of unusual historic interest.

Two separate altar-wings (Nos. 23 and 24; Figs. 9-10), representing two saints each—viz. St. Dominic and St. Agnes; St. Augustine and St. Lucia (?)—offer some additional material for the study of Lorenzo's style. They are in the catalogue attributed to Orcagna, an honor for which they however are entirely unfitted. Their style is already of the beginning of the fifteenth century, the time of Lorenzo Monaco, when the Gothic swing began to dominate the lines of the Florentine saints. The figures are somewhat lanky; their heads comparatively small in proportion to the bodies, but the types are easily recognizable, showing the same sharply cut features as the saints on the wing of the Madonna triptych. The color-scheme has become somewhat brighter and more lustrous. Several years probably elapsed between the execution of the triptych and these saints. The former picture still shows a predominating influence of Lorenzo's father Niccolò; the other two were evidently painted at a time when Lorenzo had come in close contact with Lorenzo Monaco's art. A large triptych representing the Coronation and four saints, in the Cappella Medici in Sta. Croce—dated 1408—which is traditionally and with good reason attributed to Lorenzo di Niccolò, more closely approaches these saints in style and feeling. It seems at least evident that they are not earlier, probably a little later, than this dated altarpiece. Lorenzo is one of the last followers of the old Trecento tradition in Florentine art.

CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY: PART TWO · BY R. T. H. HALSEY

THE American Revolution, with its British protagonists, the dominating king, his subservient ministers and parliament, and his protesting subjects, furnished a theme to the English potters which has given the collector of ceramic Americana a wealth of material, little understood except by those who have specialized upon this particular period of our country's history.

The large variety and contemporary popularity of the portraits of Washington and Franklin demonstrate the tremendous undercurrent of popular sympathy existing in England for America then suffering from unjust parliamentary legislation, a sympathy which grew so strong that when the war broke out George III was unable to raise troops in his kingdom for service in America, and was obliged to purchase German mercenaries to fight against a people whom then, as now, Englishmen recognize as their kinsmen across the sea.

It must be remembered that these ceramic portraits of our great American leaders were made solely for the English market and found their sale largely among those who felt that the struggle for the constitutional liberty of old England was being waged upon our side of the water.

The English potters had developed a lucrative and growing trade with America. Their agents, who were often friends as well, in this country were men of standing in the Colonies. Their letters gave a thorough understanding of the vital questions at stake, and a sympathetic knowledge of the state of the public mind in America.

That great master potter of the eighteenth century, Josiah Wedgwood, and his partner, Thomas Bentley, have given us a series of ceramic portraits of high artistic quality and exquisite workmanship around which almost the entire political history of the American Revolution could be written. A few of these portraits served to illustrate an article, "Josiah Wedgwood, American Sympathizer and Portrait Maker," which appeared over my signature in *Scribner's* for December, 1907. Wedgwood's strong and outspoken American leanings must give to Americans a feeling of national proprietorship and pride in his productions which belongs to no other eighteenth century potter.

This "Americanism" of Wedgwood is demonstrated in a long

series of letters written to his partner, Thomas Bentley, which have fortunately been preserved. Bentley belonged in that circle of literary and scientific men of England with whom Franklin loved to associate. His correspondence with Wedgwood and Franklin has been lost, but his strong American sympathy is proven by his reviews of political pamphlets published in the *Monthly Review*. For it Bentley wrote constantly from 1762 to the year of his death in 1780. Its editor was Ralph Griffith (1720-1803), who may be remembered as Oliver Goldsmith's publisher. He was later to receive the degree of Doctor of Laws from our University of Pennsylvania. Griffith's own file of the *Monthly Review* reposes on the shelves of the Bodleian Library at Oxford, and contains his own penciled attributions of the authorship of its many articles. These volumes thus reveal to us the astonishing variety of Bentley's mental activities. Political economy and finance had for him the same charm as music and literature; the discoveries in the realms of electricity and steam met with the same careful treatment accorded to those in surgery and medicine; his reviews of treatises on geology, archæology, numismatics, the natural sciences and books for children are evidence that his knowledge covered a wide range of subjects, while his discussions of philosophic matters prove his vast erudition.

Bentley's "Americanism" is clearly shown by the caustic sarcasm and bitter comment on the writings of those pamphleteers who were attempting to defend the Government's American policy. His admiration for Franklin, whom he often entertained at both his Liverpool and London homes, is feelingly expressed in a review (some six thousand words in length) of "The Political, Miscellaneous and Philosophical Pieces, etc., written by Benjamin Franklin," published in London in 1779. This review almost takes the form of a political lamentation over the follies of the Government's American policy, and of a panegyric upon Franklin's long and constant effort to avoid the severance of the ties which had hitherto bound America to Great Britain.

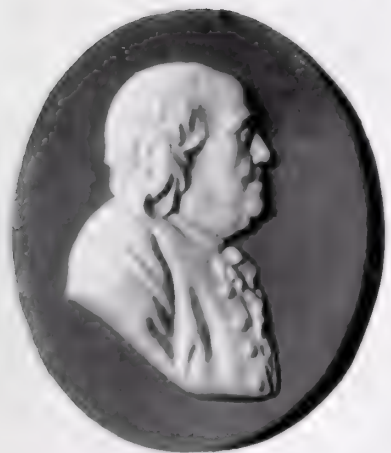
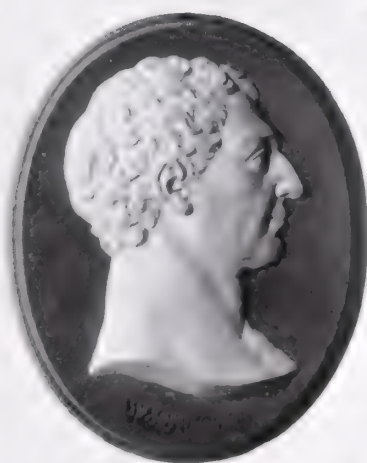
Wedgwood and Bentley were good Americans. They grieved over our defeats, and they rejoiced at our victories. My most precious piece of Wedgwood is a tiny intaglio seal of gray jasperware, five-eighths of an inch in length. Into its surface is cut the figure of a coiled snake with fangs and rattles prominent, surmounted

by that talismanic legend in microscopic but sharply defined letters "DONT TREAD ON ME"; a legend which Wedgwood and Bentley in 1777 used in their private seals and one which, although obsolete to-day, clearly defines the spirit of that time.

Wedgwood placed his earliest portrait of Franklin (Fig. 2) on the market in 1774. It was made from a wax model by Mrs. Patience Wright, one of our country-women, whose portraiture in wax was then greatly in vogue in London. This portrait appeared in a white composition, blue and white, and black and white jasper and also in basalt. In 1777 Wedgwood issued another portrait from a wax model (Fig. 1) by John Flaxman, England's great sculptor of the eighteenth century. It is a type of Franklin's portraiture unfamiliar to us, owing to the fact that it has never been engraved. Yet it must be accepted as a speaking likeness of the great American, as it met with such popular acceptance in England, where Franklin was a familiar figure, that his admiring friends, Wedgwood and Bentley, produced it in seventeen different sizes and colors. The largest of these is on an oval plaque, 10½ x 8 inches; it was one of a series of similar size advertised in the Wedgwood and Bentley catalogue of 1779, under the heading of "Eminent Philosophers"—Boyle, Locke, Newton, Priestley, Sir William Hamilton and Cook; all of them were modeled by Flaxman. The smallest of this type of Franklin portraits were made for mounting in brooches and finger rings. Intaglios for seal rings also bore this popular portrait. Possibly the face was slightly idealized by the modeler, as well it might be, for Franklin in 1775 had been quick to recognize the extraordinary possibilities in Flaxman, then still a struggling youth of twenty, and had commended his talents to Wedgwood and Bentley. These portraits may well be characterized as Franklin, the friend. Tender in their conception and delicate in their modeling, they picture Franklin—the Franklin we all like to think of—the welcome guest in literary and scientific circles in England, the friend of the struggling artist, writer and inventor, the one quick to recognize and assist talent and integrity—Franklin the helping friend. Flaxman also modeled exquisite portraits of the two other members of the Franklin family—the son, William, the Loyalist and Tory, Governor of New Jersey, and his son, William Temple Franklin, his grandfather's companion, private secretary and literary executor.



FIG. 1. FRANKLIN BY JOSIAH WEDGWOOD.
After a model by John Flaxman.
Height, 10½ inches.



PORTRAITS BY JOSIAH WEDGWOOD.

Fig. 2. Franklin after Patience Wright. Height, $3\frac{7}{8}$ inches.

Fig. 3. Franklin after Caffieri. Height, $2\frac{7}{8}$ inches.

Fig. 5. Washington after Voltaire. Height, $3\frac{1}{2}$ inches.

Fig. 4. Franklin after Nini. Height, $4\frac{1}{2}$ inches.

Fig. 6. Washington after Joseph Wright. Height, $2\frac{5}{8}$ inches.

The two other types of Wedgwood's portraits of Franklin are more familiar. One (Fig. 3) was modeled after a bust made by Jean Jacques Caffieri, which was exhibited in the Salon in Paris in 1777 and afterwards owned by Louis XVI. An engraving of this Wedgwood medallion first appeared in the collection of Franklin's writings edited by Benjamin Vaughn, Lord Shelburne's private secretary, and published in London in 1779. It has become an accepted type of Franklin's portrait and was the model Wedgwood worked from in later years. The Caffieri type was only manufactured in one size. It is found on light and dark blue jasper-ware and in basalt. All the three above described types of Franklin's portraits were advertised in Wedgwood and Bentley's Sale Catalogues of 1779.

Another French portrait of Franklin, in the form of a terracotta medallion, furnished Wedgwood with a model (Fig. 4). It was made by Jean Baptiste Nini, the worker in terra-cotta, whose portrait medallions are so highly treasured by the museums of France. Nini had exceptional facilities for studying the character of Franklin, for he was the manager of the terra-cotta works of Le Ray de Chaumont, who was Franklin's host at Passy during his nine years' stay in France. It pictures Franklin at the time of his arrival in France in December, 1776, with the fur cap he wore to protect his aged head from the wintry blasts. From its rarity, this portrait was evidently less acceptable to his English friends than those heretofore described. Wedgwood made it in only one size. It is found in both blue and white and black and white jasper-ware and also in a red and black terra-cotta.

The classic relief on the medallion labeled "Washington" (Fig. 5) is evidence of the extraordinary demand in England during the early days of our Revolution for portraits of the great American general. The model was obtained from a bronze medal, issued in 1777, labeled: "G^E WASHINGTON. E^R GENERAL OF THE CONTIN^T ARMY IN AMERICA." Contemporary accounts describe it as being struck at the instance of Voltaire, who supplied the legend on its reverse: "WASHIN. REUNIT PAR UN RARE ASSEMBLAGE LES TALENTS DU GUERRIER & LES VERTUS DU SAGE" (Washington combines by singular union the talents of a warrior and the virtues of a philosopher). No actual portraits of Washington were at that time obtainable from which to work. Indeed, it was not until three years later, when Valentine Green made his great mezzotint from Trumbull's portrait,

that the real features of Washington were seen by his English adherents; a classic type of face was selected by Voltaire as emblematic of the principles Washington was defending.

Thirteen known varieties in model, size and color demonstrate its extraordinary popularity. The size of the head varies from three and a half inches in length on a medallion to one-third of an inch for an intaglio seal ring. It appeared on pink, black and blue jasper bases and in basalt. In some models shoulders draped with classic garments were added. This portrait, of course, belongs to the class of Washington portraits known as "fictitious." The popular reception it received is proof of the great interest taken in England in the fortunes of the great general who was recognized as leading the fight across the water for English constitutional liberty.

The many delightful references to the esteem in which Washington was held among the thoughtful minds of Great Britain to be found in contemporary English journals and biographies explain the popularity of these portraits of Washington; not the least interesting of these is the following boast, made many years later and recorded in the life of Thomas William Coke, Earl of Leicester, friend of Fox and the youngest member of Parliament during the Revolutionary War: "Every night during the American War," he said, "did I drink to the health of General Washington as the greatest man on earth."¹

About 1783 Wedgwood issued another portrait of Washington (Fig. 6). It was modeled from the dry-point etching made by Joseph Wright, the son of Patience Wright, modeler of the portrait of Franklin (Fig. 2). He had studied with Benjamin West in London and did some portrait work in Paris, whence he came to America in 1782, bearing letters from Franklin to Washington, which enabled him to obtain sittings from Mr. and Mrs. Washington. Just after the death of Washington, two other portraits of our first President were issued by Wedgwood's sons. Both are of the Houdon type—one a large portrait 7 x 6 inches, the other a small basalt intaglio undoubtedly made from an intaglio ring cut by Harris, whose name is impressed in tiny letters below the portrait. The original gem can be seen in the Huntington collection in the Metropolitan Museum of New York.

¹ (Coke of Norfolk and his Friends, Vol. 1, p. 190.) Coke is extolled by his biographer as one of those who "out of his very loyalty to what he held to be true principles of the British Constitution, could honor the struggles of those who, he protested, interpreted such principles more accurately than did the obstinate King and his servile ministers."



Fig. 1. BLAKELOCK: SHOOTING THE ARROW.

Collection of the late Mr. Thomas R. Ball.

Photographs of Figs. 1 and 2 copyright, 1916, by T. Arthur Ball and Ancell H. Ball.



Fig. 2. BLAKELOCK: INDIAN GIRL, UINTAH TRIBE.

Collection of the late Mr. Thomas R. Ball.



Fig. 3. BLAKELOCK: INDIAN MADONNA.

Collection of Mr. George S. Palmer.



Fig. 4. BLAKELOCK: GOING TO THE SPRING.

From the Charles M. Kurtz Collection.

BLAKELOCK'S SMALLER LANDSCAPES AND FIGURE-PIECES · BY FREDERIC FAIRCHILD SHERMAN

A LARGE majority of the best of Blakelock's paintings are those of the smallest dimensions. As yet these masterpieces in miniature have never received the attention they deserve. If, as seems probable, he preferred and worked more naturally and therefore more effectively in a small area, in much the same sense as we may say that Inness worked in the compass of a canvas thirty by forty-five inches, it is surely necessary for us to know these little pictures if we are ever to appreciate fully his abilities. They will acquaint us with capabilities that his great canvases like the *Pipe Dance*, the *Indian Encampment* and the several large *Moonlights* have not already made familiar. The faultless drawing and the fine characterization in the *Indian Girl*, *Uintah Tribe* and *Shooting the Arrow* will be a revelation to many as will also the exquisite enamel-like quality of color and of finish in a work like the *Girl with the Fan*.

Shooting the Arrow and the *Indian Girl* are now in the collection of the late Mr. Thomas R. Ball. The former (Fig. 1) is a poetic interpretation of a phase of primitive life in America that has passed away forever. The arrangement of the lighting is very notable. The Indian brave, clothed only in his loin-cloth and poised, with bow half-drawn, in the full glow of the setting sun, stands out in high relief against the shadowed darkness of the surrounding forest, like a bit of Wedgwood done in the colors of life—a typical and unforgettable figure from an heroic past. The *Girl of the Uintah Tribe* (Fig. 2) presents another phase of primitive life with similar success. Sitting on her heels in a characteristic attitude and with one hand playing with a string of beads, she is an almost perfect piece of idealism, preserving the pensive charm and unstudied grace of Indian girlhood. The feather in her hair, the fillet about her forehead and her robe of soft tanned skin ornamented with beadwork, the deer-skin spread upon the ground and the trinket in her lap are all beautifully indicated, while the personal element of her own individuality is present and evident in a degree unique to the artistic creation of genius.

The *Indian Madonna* (Fig. 3) recently exhibited in New York, and now in the collection of Mr. George S. Palmer, illustrates just as forcibly Blakelock's ability as a figure painter. Here the composition

is so simple that the almost monumental dignity of design in the little group of the girl and her baby is apt to be overlooked. The artist's admirable restraint and mastery of line are evident, and in addition a technical method exactly adapted to the perfect rendering of a subject of this character on a canvas of this size. It is, indeed, continually surprising in these smaller pictures of Blakelock's to note how admirably suited his method in every instance is to the character of the subject portrayed, a fact which is not always true of the larger canvases as one will gather from looking at even so fine an example as the *Pipe Dance*. This large canvas is one of his most famous works and rightly so, for though it is a failure in some ways it is a splendid failure, and in other ways it is a grand success. In it, if anywhere in American art, you may read something of the epic of our native Indian and you will look in vain elsewhere for its like in our art so far as the heroic cast of the composition is concerned.

A picture that comes from the collection of the late Dr. Charles M. Kurtz, formerly Director of the Buffalo Museum, is *Going to the Spring* (Fig. 4). This young girl going to fill her jar with fresh water, performing a common daily task, translates one of the prosaic duties of life into poetry no less noble because of its homely human origin. She is as graceful in her movement as a Tanagra figure and with the added interest for us of being seen in her natural surroundings.

Blakelock is the only American painter who has adequately rendered on canvas Indian life in this country as it was prior to the final wars, the removal of the Indians to the reservations and their change from savage dress and customs to those of our civilization. For this reason if for no other a considerable part of his production can never be a negligible contribution to American art. Its evident historic interest and importance is sufficiently great to preserve all of the pictures that present this phase of his work. Of his landscapes and moonlights there is but little doubt that the unimportant examples will cease to interest our collectors as they become familiar with the somewhat limited number of really fine ones. Of examples of large size, 16 by 24 inches or over, there are relatively few of the first quality. It is apparent therefore that there is a position of importance in our public and private collections awaiting his masterpieces in miniature and that that man will be fortunate indeed who may possess one or two of the best of them.



Fig. 7. BLAKELOCK: ON THE PLAINS.
In a Private Collection.



Fig. 8. BLAKELOCK: THE WOODLAND ROAD.
Collection of Mr. John T. Denham, Jr.

It has been said and truly that "Blakelock's talent was a talent of pure gold—but a small one." It would seem that in the elaboration of some of his larger pictures he had often to hammer it very thin, producing a pretty piece of painting that is not convincing, or to mix it with a baser metal, producing perhaps a noble canvas like the *Pipe Dance*, which is a quite atrocious piece of painting. This is not true of his smaller pictures. They glow with all the richness of pure color and they satisfy one as only the gold of genius unalloyed ever can or will. The space is sufficient for the composition and the composition fills the space; there are no uninteresting passages, no empty spaces, nor are there any that are crowded with unnecessary and meaningless detail. Each is a simple, direct statement in brief of some single beautiful thought, some one fine emotion, or if but an impression yet one that is nevertheless full of suggestion.

The Moonrise (Fig. 6), reproduced herewith from a photograph that admirably reveals the characteristic detail in a painting that is so dark in tone as to require specially good lighting to be properly seen at all, is a memorable piece of the pure poetry of night with just that touch of light withal that makes of it a thing of magic like the moonlit night itself. Furthermore it is a distinguished composition, the subtle gradation from dark to light inevitably leading the eye into the picture and emphasizing the beauty that is there. It shows, through a tangle of woodland trees, between two huge boulders, the first glow of the rising moon across an expanse of quiet water. This little panel together with many other of the masterpieces of American landscape was formerly in the collection of Mr. Thomas B. Clarke.

Of the great *Moonlight* now in the Toledo Museum probably the earliest version was the little painting (No. 15 of the sale), 6 by 8 inches, formerly with the Toledo canvas in Mr. Catholina Lambert's collection. The late Mr. John N. Andrews owned another and in the Wm. M. Laffan collection there was a fourth, 35¼ by 55 inches, engraved by S. G. Putnam, and published (1887) in the book of "Engravings on Wood" by members of the Society of American Wood Engravers.

The Golden Afternoon (Fig. 5) is a composition that the artist repeated many times with but little variation upon larger canvases and seldom with anything comparable to the sumptuous beauty of its rendering in this instance. Generally in the bigger pictures the necessity of an emphasis in the breaking up of the line of the horizon,

by the introduction of more trees at intervals not always happily chosen, disturbs the balance of the composition and ruins its effect; while the greater area of sky requiring a diversity of interest to save it from monotony is robbed of much of the beauty and richness as well as all of the simplicity it has here.

On the Plains (Fig. 7) exhibits in a space but $4\frac{1}{4}$ by $9\frac{1}{8}$ inches an expanse of prairie that successfully impresses the spectator with a true sense of its vastness. Further, this tiny canvas illustrates the artist's manner of making a picture out of the simplest material. Here a foreground of flat, uninteresting country, a group of Indian tepees in the middle distance and a bit of cloudy sky are transformed by the magic of mere paint into a poem of the prairies in which their immensity as well as that sense of loneliness that pervades it finds complete expression.

An interesting example of a little known phase of Blakelock's work is *The Woodland Road* (Fig. 8) owned by Mr. John F. DeGENER. In this canvas the color scheme is confined entirely to a range of greens with which he manages a most engaging and at the same time very precise, if not quite literal, interpretation of nature. The painting was but recently seen in the benefit exhibition in New York and introduced a practically unknown expression of Blakelock's ability as a landscape artist. In it one realized a vigorous response to the actual aspect of the natural world evidenced by masterly draughtsmanship, together with a sensitive recreation of atmospheric envelopment that accounts for much of the basis of truth upon which he built the lasting beauty of those purely imaginative pictures like the *Toledo Museum Moonlight* and the *Autumn* at the Buffalo Museum which are more truly representative because more evidently characteristic. This woodland interior, however, may almost be said to rank with the greatest of any school or period. The drawing of the trees at least reveals a knowledge of their anatomy that rivals that of Rousseau and the recognized masters. Its real charm, though, has little or nothing to do with drawing or with fact. It is inherent rather in the sense of sylvan solitude it so subtly conveys—a suggestion as of the leafy haunts of fairy folk far hidden from the ways of men.

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Fig. 1. EL GRECO: VINCENTIO ANASTAGI.
Collection of Mr. Henry Clay Frick.

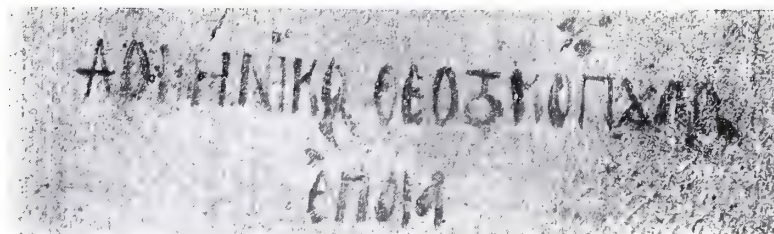


Fig. 2. SIGNATURE OF EL GRECO ON THE ABOVE CANVAS.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER V · AUGUST MCMXVI

PAINTINGS BY EL GRECO IN AMERICA · PART ONE
BY AUGUST L. MAYER

IT is a most remarkable fact that an American is now able to study the works of the three great Spanish painters, Greco, Velasquez, and Goya, in the public and private collections of his native land, where he not only can become acquainted with their various styles and periods, but with some of their most famous masterpieces. It is a sad reflection for the European student and lover of art to feel that he cannot gain a complete knowledge of the works of that brilliant trio without crossing the ocean in order to study and admire those masterpieces which the tireless zeal of the American collector has been able to gain in a comparatively short time.

I.

We may certainly consider the life-sized portrait of Vincentio Anastagi, by Greco (Fig. 1), now in the collection of Mr. H. C. Frick of New York, just as important a painting as the world-renowned portrait of The Inquisitor, Niño de Guevara, which belongs to the master's later period—and which is now in the Havemeyer collection. The fact that only three life-sized portraits are attributed to Greco gives the portrait of this soldier especial significance. The picture is particularly important because it gives us the deep insight—which we have been seeking so long—into the artistic development of this remarkable man. I shall explain later in what way this special picture—painted before Greco went to live in Spain—gives ample proof of the intimate relation of his style to that of Titian, and Jacopo Bassano. But before discussing this resemblance, let me give an outline of its history.

The picture comes from Lord Taunton's collection, in England. Don Manuel Cossio did not know this when he wrote his celebrated book on Greco. However, he gives some very important information

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regarding the previous history of the painting in England. Sir William Stirling-Maxwell has mentioned the picture in his "Annals of the Arts in Spain," and also in his "Handbook of the History of the Spanish and French Schools of Painting." At that time the picture was in Sir William Cunningham's collection. In the year 1849 Christie sold it to Mr. Farrar.

There are three proofs that Greco painted this picture in Italy about 1570-75; the age of the well-known person here represented; the style of the painting; and the form of the signature. Let us first consider the signature (Fig. 2), as in this picture it is exceedingly important, for had it not been signed in a manner which leaves no doubt regarding its genuineness, many people, at a casual glance, would attribute it to Bassano.

The signature bears a striking resemblance to the one on the painting of Christ Expelling the Money-changers from the Temple, in Lord Yarborough's collection, which proves conclusively that the picture was painted in Italy. For Greco only used this style of capital letters in signing his Italian works. When in Spain he always wrote his name in small Greek letters, with the exception of his signature on a few works belonging to his first period, painted after he went to live in Toledo: the St. Sebastian, now in Palencia Cathedral; the Holy Handkerchief of St. Veronica, which was owned by a collector in Paris, but is now in a private collection in America; St. Magdalena, in the English College in Valladolid, and the Portrait of a Nobleman, with his hands on his breast, now in the Prado. It is very rare to see the signature written in capital letters on his later works, as on one which could not have been painted before 1590, and on a copy he made of the celebrated Philip's Vision in the Escorial, painted about 1580, which is now in the Stirling-Maxwell collection at Keir, Scotland. Nevertheless, the form of the capital letters used by Greco when he first went to Spain deviated somewhat from those he used at an earlier date, for his earlier works can be definitely arranged in chronological sequence almost exclusively by noting the changes in the way he formed each letter. This peculiarity of Greco's in signing his name in various manners—making trivial changes—gives one some idea of the unstable disposition of the artist, who not only strove to express his art in important matters, but also in the trifling matter of signing his name. He never adopted a fixed style of signature until the latter part of his life.

On the left side of this picture can be seen a sort of monument which was added at a later date. The inscription on it gives one valuable information regarding the person portrayed. The Italian text, translated, is as follows: "Fra. Vincentio Anastagi—after he became Governor of the old city of Malta, and during the siege of the island—commanded two companies of cavalry stationed there, also a company of infantry, and at various times other companies of infantry. His title was Sergeant Major at Malta. On several occasions he was honored by his superior in command, and he was chief of the Capitana delle Galere, when he died in Malta, in 1586, aged 55 years."

In this picture the Maltese officer seems to be about forty years old (in determining the age of a Southerner one should remember that he often appears older than he really is). That would make the date of the picture about 1571.

The captain, with his black beard, is painted in rather a careless attitude. He wears shining armor, and a white Maltese cross, green trousers trimmed with narrow gilt galloon, white stockings, yellowish shoes, and a narrow green scarf draped over his armor. He stands in an empty room, and in front of a deep red curtain. At his feet lies a shining helmet, and on his left is an open window with brown shutters. The wall is a dull gray. His left arm rests on the gold hilt of his sword; his right arm is akimbo, and partially concealed by his bulging trousers.

The pose of the figure is quite realistic. The picture gives one the impression that the captain is posing a few minutes for the artist in his studio, and the treatment reminds one of Bassano's work, but not in the least of the great Toledo painter, who, in his virile, serious, and at times almost mystical style, paints scholars, priests, caballeros, hidalgos, cardinals, and fanatical monks filled with religious ecstasy. But this is because the whole feeling of the portrait is realistic—a fact which links Greco's art with that of Jacopo Bassano—and also because there are certain peculiarities of form, color, and technique in this authentic work of Greco's which bear a striking resemblance to the works of the famous Venetian painter: for instance, the plump thickset figure; the dark reddish brown flesh tints; the somber, almost muddy red; the malachite green; the thick and oily manner of laying on the colors—whereas Greco, at a later period, deviated greatly from these methods. I need not remark how

much this picture differs from his later works, with their elegance of form, their animated life, their evasive fluttering lines, their coloring becoming purer and more brilliant, and the short, thin and swift strokes of the brush. The picture gives no indication of the development manifest in the works of Greco's later period. One might almost say that the artist, after painting this picture, had struck out in a new path, in the path that Velasquez followed so confidently. In this portrait there can plainly be seen qualities that even excel Titian's original style of portrait paintings, such as the great attention paid to the drawing of details—a quality that paved the way for Velasquez' art. Therefore I may say that this picture, in a certain sense, more closely resembles the Innocent X by Velasquez, and the portrait of the Infant Prosper in the Court Museum in Vienna, than it does Greco's Cardinal Inquisitor, Guevara; because Greco, in his later period, reverted in many respects to Titian's style, by emphasizing details and taking great pains with the drawing, thus becoming imbued with decidedly characteristic tendencies far removed from Velasquez' conception of art, which was to treat all parts of the composition uniformly—of saying in one short word what Titian and Greco would need many sentences to express.

Perhaps I might even say that this portrait of Anastagi is the most impressionistic of Greco's works, and that it may, in fact, be considered one of the greatest examples of impressionism in the sixteenth century.

II.

Greco's Holy Family, with the Christ Child at His mother's breast (Fig. 4), has been removed from the collection of D. Raimundo Madrazo, and is now in the possession of the Hispanic Society of New York. Cossio dates this picture 1594-1604, and justly considers it the most beautiful picture of its kind that Greco painted. He especially remarks that it bears a close resemblance to the Madonna with the Saints Marina and Agnes in the collection of Mr. Joseph Widener of Philadelphia, which was formerly in the Chapel of San José in Toledo. It seems to me to be appropriate to add to Cossio's remarks regarding this picture, and also to examine his statements more closely. It is especially important to establish the chronological relation of The Holy Family in the Museum of the Hispanic Society to the picture formerly in the San José chapel, as well as that of Greco's other paintings of the Holy Family. Cossio



FIG. 3. EL GRECO: THE HOLY FAMILY.
Yves Cluette, Detroit.



FIG. 4. EL GRECO: THE HOLY FAMILY.
Yves Cluette, Detroit.

classes all these paintings—without attempting to find their chronological sequence—in the period 1594-1604. There is conclusive evidence that the picture from St. Joseph's Chapel was painted between 1597 and 1599. Therefore I am of the opinion that the Holy Family in the Museum of the Hispanic Society was not only painted before the picture from St. Joseph's Chapel, but that it may also be considered the earliest of Greco's Holy Families. This painting displays his customary exactness of drawing, which we know that later Greco abandoned, and which is not seen in the painting of the Widener collection. Hand in hand with this realistic drawing is seen boldness of modeling; the flesh is painted more firmly than in his later works. Finally, the realism, in this connection, should not be overlooked, for in this picture Greco has chosen a subject which was a great favorite in Spain—the Virgin de la Leche quieting the Child. In no other picture of the subject is the purely human care of the holy parents so clearly set forth. In no other of Greco's Holy Families is the tranquil happiness of the Holy Family so perfectly represented. So far as I know, Greco in his later works has, with one exception, selected much more playful and lighter motives in his pictures of the Holy Family, be it the motive of handling fruit, in which he represents St. Joseph holding a crystal bowl containing the fruit; or, the picturing of St. Anna covering, or uncovering the Christ Child. The one exception to which I have just referred is the celebrated Holy Family of the Nemes collection in Budapest (Fig. 3), which treats the subject, as in the Holy Family formerly in the Madrazo collection, in a more detailed and a more serious manner. Aside from the various representations of The Expulsion of the Money-changers from the Temple, there is no example of his work that demonstrates so clearly his artistic development better than comparison of these various Holy Families.

The Holy Family in the Museum of the Hispanic Society was doubtless painted before 1597, before the picture from St. Joseph's Chapel, probably in the early nineties. Three other representations of this subject and more closely connected with the picture from St. Joseph's Chapel just mentioned: the Holy Family in the Royal Gallery in Bucharest; the one which was removed from the Nemes collection, and is now owned by a Parisian amateur; and the one

removed from Coruña (Fig. 5), which now adorns the collection of the late Sir William Van Horne, in Montreal. All three represent the Virgin with the Christ Child on her lap, reaching for some fruit which is in a bowl held by St. Joseph, and St. Elizabeth. None of these three pictures was painted before 1599. The earliest of the three is that in Paris. Then follows the one in Bucharest, which was doubtless painted later than 1600, and finally the one in the Van Horne collection. The Museum of the Hispanic Society possesses besides the described example from the Madrazo collection a somewhat careless and superficial copy of this picture, which I do not consider original, but rather the work of Preboste, Greco's studio assistant. By comparing the treatment of the hands in the different pictures, it can readily be seen that the painting in the Van Horne collection is the latest of this trio, and cannot possibly have been executed previously to 1604-05. With this trio is linked the signed picture with St. Anna and also two others in St. Anna's Hospital in Toledo. Cossio is of the opinion that the picture has been mutilated, and the figure of St. Joseph skilfully removed, but he has no proof of this. The Holy Family in the Prado (No. 826) is a more elaborate picture than the one in Toledo, owing to the addition of the figures of the nude boy holding a bowl of fruit, and of St. Joseph. The smaller copy of this picture, painted by the same artist, is now owned by a private collector in England. The one in Toledo is of about the same date as the painting in Bucharest. I should date the Prado example somewhat earlier than that in Montreal.

We may say that the masterpiece in the Nemes collection, previously mentioned, is the result of combining the qualities seen in the picture formerly in the Madrazo collection with the one in the Prado collection (No. 826). The date of this picture cannot readily be ascertained. In its technique, as well as in its peculiar sadness and the foreboding seriousness of all the characters represented, it stands next to the picture formerly in St. Joseph's Chapel. It may have been painted between 1598 and 1600. On the other hand, it reminds one very much—especially in the head of the Virgin—of the later copy with St. Martin from St. Joseph's Chapel, a painting which was for some time owned by Mr. Manzi of Paris. In this connection, let me say that an unfinished picture of the Holy Family with St. Anna is mentioned in the inventory of Greco's effects. I would

also like to remark that few of Greco's paintings suggest the work of Cézanne so strikingly as the Holy Family in the Nemes collection, in which the drawing, coloring, and treatment are more technical than in any other of Greco's paintings. The plane construction bears a striking resemblance to Cézanne's work.

III.

Among the most important compositions of Greco's latest period may be counted the Feast in the House of Simon, of which subject we have two compositions; namely, the one in the collection of Sir Edgar Vincent at Esher, near London (formerly in the Stchoukine collection, Paris), and the one formerly in the collection of the Prince de Wagram, in the Miethke, Vienna. The idea, as a whole, that is to say, the grouping of the figures, is the same in both these pictures. The difference lies in the filling in of the spaces, as one may say. The picture at Esher represents a bare room with several doors and a genuine Spanish domed polygonal ceiling (*artesonado*) which is, as it were, almost as round as the empty round table. The other picture, on the contrary, portrays the company assembled in a remarkable hall, in a large round building, from which can be seen a fantastic mosque, and a palace with a somewhat odd vestibule.

Cossio, in his book on Greco, dwells but lightly on these two pictures. He acknowledges that they are of the greatest excellence, and classes them in the late period of the artist's work. He also thought it possible that one of them might belong to the paintings on the Retablo Mayor, in the church of Titulcia, or Bayona, in the district of Madrid; an altarpiece dedicated to Maria Magdalena, which was at one time adorned by five pictures of scenes from the life of the celebrated repentant sinner, but now containing only four pictures. Cossio thought this might be the missing fifth picture. The researches made by Francisco de Borja de San Roman, in his book "*El Greco en Toledo*" (p. 53), and the documents published in an appendix are conclusive proof that these pictures were not painted by Greco, but by his son, Jorge Manuel, who painted them between the years 1609-12, as is stated in a note (p. 57) in the above named work by San Roman. Cossio, therefore, has changed his opinion and has come to the conclusion that the documents substantiate the assertion that Jorge Manuel Theotocopuli painted these scenes on the Retablo in spite of his originally expressed opinion that

one of the two pictures mentioned above, depicting the Feast in the House of Simon, was taken from this Retablo. The fifth picture sought by Cossio, which depicts this feast, is, however, still preserved; namely, in the painting which is now in the Museum of the Hispanic Society in New York. One can readily see how the son of the great Greco always remained dependent, as an artist, in consequence of endeavoring to slavishly follow his father's style. The extreme crudeness of his technique, when compared to that of Greco, and his mediocre drawing, distinctly betray the hand of the second-class artist. Nevertheless, this work of Jorge Manuel's is especially important, because it not only shows us in what way this son of El Greco, born in Toledo, is impressed by his Spanish nationality, but because ideas are broached in these pictures which were, more than a generation later, brilliantly carried out by Velasquez. But before considering this, we must examine more closely the two original works by Greco.

During the last great exhibition of Spanish paintings in London, I briefly stated my opinion regarding the chronological relation of these paintings to each other (Vol. XXV, p. 71, of the *Zeitschrift fuer Bildende Kunst*) and I should like to prove my statements more decisively. Both the pictures probably belong to the late period of the artist's work; but I think it certain that some years elapsed between the production of them. Sir Edgar Vincent's picture is certainly the earlier. It must have been painted before 1612, because Jorge Manuel's name is connected with it, which solves the question, if we do not assume that Greco painted a third representation of this subject, now forgotten, which Jorge Manuel took as his model. The picture formerly in the Wagram collection is painted with more refinement of technique, more nervous handling of the brush, and shorter strokes, which are especially evident in the painting of the heads; for instance, in those of the second young apostle on the right of Christ, and the one on His extreme left, in the foreground. The change of the unusual surroundings also decidedly indicates that this picture is the later. The whole construction consists of planes and lines, here curved, there elusive, and then again cut off short. The repeating of the circle of the table below in the dome above is just as peculiar as the form and drawing of the heads painted by Greco in his later period. We must not fail to observe that in the picture owned by Sir Edgar Vin-



Fig. 5. El Greco: THE HOLY FAMILY.
Collection of the late Sir William Van Horne, Montreal.

cent there is a slight halo round the head of Christ which throws it into too bold relief. The Magdalena seems to stand rather too far behind Him, and, if one did not know what scene the picture was intended to represent, it would be difficult to imagine that the Magdalena is about to anoint the Lord.

The New York painting, as we have observed, copies a number of details from Greco's picture, reducing the number of youths to half, and representing the Magdalena at the moment she is petitioning Christ to allow her to anoint Him. Greco copied Caravaggio's style of painting lights and shadows—by painting the lights very bright, and toning them down solely by means of making them flutter, according to his fancy, which is especially noticeable in the New York picture. In this painting the artist gains a very realistic effect by using the same flickering and diffused light to produce his lights and shadows. One is sure that he intended to paint a room into which the light enters through an opening in the shutters of the partly closed window opening on a better lighted room, in the rear. We may say that he has employed the same means that Velasquez used in such a wonderful way in his *Meninas*.

In conclusion, I should like to point out that both of Greco's pictures of the Feast are very closely connected with the justly celebrated painting in the Prado, *The Descent of the Holy Ghost*. We find quite a number of the same models used in both these pictures; for instance, the third apostle on the right of Christ is also, in the Pentecost picture, the second to the right of the Holy Virgin; and the elderly, and the very young apostles, numbers two and three to the left of Christ, likewise appear in the Feast, and also to the left of Mary in the Pentecost Festival. In this connection I would draw attention to the fact that the elderly apostle on the right—who is well in the foreground, and painted in sharp profile—has been again used by Greco, in the *St. Andrew* in the Nemes collection; while the elderly apostle on the right of Christ is identical with the *St. Andrew* in the group of apostles belonging to his later period which is in the Greco Museum in Toledo; the elderly apostle, the second from the left edge of the Feast picture, is the model used by Greco for various paintings representing Peter. In the *St. Peter* in the group of apostles belonging to his latest period, in Toledo, this model was, as we might say, "glorified" for the last time.

A TAPESTRY FROM A CARTOON BY BERNARD VAN ORLEY · BY STELLA RUBINSTEIN

A HUNTING scene Tapestry (Fig. 1) designed by Bernard Van Orley, is owned by the Metropolitan Museum of Art. Notwithstanding its present worn condition it is for us exceptionally interesting, as it is one of the well-known series of the Hunts of Maximilian of Austria, otherwise known as *Belles Chasses de Maximilien ou de Guise*, which were probably originated by that indefatigable huntress, Mary of Hungary, sister of Charles V and widow of Louis of Hungary.¹

A number of the original set are in the Louvre with the mark of Brussels, and in some of the panels the monogram of William Geubels appears.²

This is very likely the set of tapestries which figures in the inventory of 1597 as having belonged to Erard de la Marck, Bishop of Liège, and afterward became the property of the family of Guyse, where they remained for several generations, being very often called The Hunts of Guyse, a designation that they still share with the title The Hunts of Maximilian. About the end of the seventeenth century the tapestries became the property of the Garde Meuble de la Couronne, whence they were transmitted to the Louvre.³

Félibien, the French architect and writer of the seventeenth century, was the first to appreciate the great importance of Van Orley as designer of tapestries and to credit him with the authorship of the Hunting Scenes.

Bernard Van Orley's artistic career was most varied and of great consequence in the history of Flemish art in the first half of the sixteenth century. Many of his paintings which were for a time ascribed to others have been restored to him by his latest biographer, Max Friedländer,⁴ and before him, A. Wauters devoted a special monograph to the artist's life and works.

The versatility of the artist was not confined to painting alone, as the beautiful stained glass windows in the Church of Ste. Gudule

¹ Wauters: Bernard Van Orley, p. 24.

² Jules Guiffrey: Les Tapisseries du XII^e au XVI^e siècle, p. 148.

³ Wauters: Bernard Van Orley, p. 80, and Guiffrey: Tapisseries du XII^e au XVI^e siècle, pp. 148-149.

⁴ Jahrbuch der kgl. preuss. Kunstsammlungen, Vols. 29-30.



FIG. 1. BERNARD VAN ORLEY: HUNTING SCENE TAPESTRY.
Metropolitan Museum of Art, New York.



FIG. 2. BERNARD VAN ORLEY: CHARMING FOR THE HUNTING SCENE TAPESTRY.
Metropolitan Museum of Art, New York.

in Brussels, and the cartoons for the Battle of Pavia and the Hunts of Maximilian, testify.

Bernard Van Orley was born in Brussels about 1490; in 1515 he was appointed to paint the portraits of Charles V and other princes of the royal family, and in 1518 became Court Painter. This favor continued under Mary of Hungary, the great huntress, who succeeded Marguerite of Austria in the government of the Netherlands.¹ He visited Italy the first time in 1514 and again in 1527. His personal relation to Raphael is shown by the fact that, when the latter's cartoons of The Acts of the Apostles were woven in Brussels, their supervision was entrusted to Bernard Van Orley.

The Hunts of Maximilian were universally admired, but were not at first attributed to Van Orley. The eminent historian Sauval speaks of them with enthusiasm in his book "Antiquités de Paris," and comes to the conclusion that they were designed by Rogier van der Weyden.² Other writers attributed them to Dürer, but as mentioned above it was Félibien who first called attention to Van Orley as their creator.³

The designs of the series are in the Louvre⁴ and represent scenes with the signs of the Zodiac corresponding to the months of the year.⁵

The tapestries have considerable value for the history of costumes and manners, for nowhere can they be better studied than in these marvelous representations. The cartoons for the first two accurately reproduce the Palace and Parc of Brussels of the period, and are of capital interest.⁶ The third subject, the one represented in our tapestry, is the Sighting of the Stag⁷ (Fig. 2). It was probably woven in the early part of the seventeenth century. The strands are wool and silk, no silver or gold having been used.

The scene passes in a forest. To the left, on horseback, are several huntsmen; they seem to ask which way the stag has gone, and as if to make sure of the direction given in reply, point toward it with their forefingers. To the right, another group is talking and

¹ Wauters: B. Van Orley, p. 22.

² Guiffrey: Tapisseries du XII^e au XVI^e siècle, p. 148.

³ Wauters: B. Van Orley, p. 76.

⁴ Reproduced in Wauters: Bernard Van Orley.

⁵ This series was reproduced many times in France, also in Flanders, and even in Mortlake. See Pinchart: Tapisseries Flamandes, p. 12. Wauters: B. Van Orley, p. 80; Darcel: Tapisseries décoratives du Garde-Meuble, Vol. I, p. 11.

⁶ The list of all the representations can be found in Wauters, p. 86.

⁷ The same representation figures in the Pierpont Morgan Coll., showing the mark of Mortlake.

pointing in the same direction. Several dogs appear in the foreground and by their eager movements give additional life to the whole scene. The background is a landscape in which one sees a stream and a monastery surrounded by walls behind which is a church. The Italian influence, so unmistakable in other works by Van Orley, is here entirely eliminated, and the atmosphere and entire spirit of the design is distinctly and thoroughly Flemish. Only few colors have been used, and these are of soft, delicate tones. As a whole, the tapestry is not impressive from the standpoint of beautiful execution, but, as mentioned in the beginning, its chief interest is due to the fact of its being one of the great and splendid Series of The Hunts of Maximilian.

A PIEDMONTESE IMITATOR OF JACQUES DARET BY FRANK JEWETT MATHER, JR.

SOME years ago I bought the little Adoration of the Child which is represented in Fig. 1. It was ascribed to Macrino d'Alba, with whose anæmic gracility it plainly has nothing to do. But the attribution may have the value of indicating a Piedmontese origin. The tiny panel, 6½" x 7", is painted in a singularly glowing tempera on a linen cloth which is laid down on the wood. St. Joseph's robe is a splendid crimson, the Virgin's velvet frock a still rich though darkened blue. The whites in the raiment of the two winsome angels are delicately shaded with violet. The wall of the grange is a very pink violet, the tiles, the natural muted vermilion, the thatch a silvery yellow. All these colors give great value to the deep moss-green of the distant hills and to the prevailing slate blue of the sky. Gold is freely used in the big stars, the borders and nimbuses, and in the high lights of the posts of the shed and of St. Joseph's bludgeon. The picture is a miniature of great intensity of color, and, despite its particular provincial technique, closely related in forms and feeling to those Nativities at Dijon and in the J. P. Morgan collection (now on loan at the Metropolitan Museum) which since M. Georges de Loo's articles in the *Burlington Magazine* (vol. XV, '09, p. 202, and XIX, '11, p. 218) we may confidently ascribe to the Tournai master, Jacques Daret. But the Italian painter keeps his own individuality and charm; at this stage he is rather an assimilator than a direct imitator.



Fig. 1. ADORATION OF THE CHILD.
By a Piedmontese Master before 1475.
Collection of Frank Jewett Mather, Jr., Princeton, N. J.



Fig. 2. ADORATION OF THE CHILD.
By a Piedmontese Master after 1475.
The Corporation Gallery, Glasgow.



Fig. 3. JACQUES DARET: ADORATION OF THE CHILD.
Collection of Mrs. J. P. Morgan, New York.

Lately I have had the pleasure of finding a more important work by the same master. It is again an Adoration of the Child amplified by a midwife, approaching shepherds, two saints (Augustine (?) and Jerome) and a kneeling monastic donor (Fig. 2). It is in the Corporation Galleries at Glasgow, where it is ascribed to Antonello da Messina. The dimensions are 20" x 16". The ascription, though far from persuasive, finds a certain justification in the fact that the picture, while on a characteristically thick Italian panel, is painted in oils. It is well reproduced in the handsome book, "The Fine Art Collection of Glasgow," by James Paton, F.L.S. (Plate XLI).

At first sight the Glasgow panel is rather different from my picture, and the reduction in scale over-emphasizes these differences; one might be inclined to lay the resemblances to imitation of the same models. And, in fact, too much stress should not be laid on the identity of forms and treatment in the two *Bambini*. Yet the two pictures are linked by a quite unmistakable quality in all the eyes, by the attitude and position and forms of the hands in the kneeling donor and the kneeling angels, by the character of the St. Joseph and the very stippling of his beard, by the quite specific character of the lighting. For the rest, the Glasgow picture is more definitely Flemish in feeling. The broken, angular draperies, particularly, show that the imitation which was partial in my picture has become complete. We are driven to the conclusion that the artist, like so many of his Lombard contemporaries, began as a painter in tempera and turned over to the new oil technique. The change is likely to have been made sometime soon after the Lombard travels of Antonello da Messina in 1475.

We have already seen that his model was Jacques Daret; and to make the case clear, it will suffice to reproduce the famous nativity in the Morgan picture which was painted for the Abbey of St. Vaast, at Arras, in 1434 (Fig. 3). A brief comparison of the works will show how definite the imitation is. The very scattered disposition of the Glasgow picture finds an even more striking prototype in the delightful Nativity of Jacques Daret at Dijon. The curious will find it admirably reproduced in Henri Bouchot's great album of the "Primitifs Français," Pl. XXVI.

It would be interesting to learn how this probably Piedmontese

master got sight of the works of Jacques Daret, none of which, to my knowledge, have been traced in Italian collections. It is possible, of course, that the painter found his way to the Low Countries, as his contemporary Zanetto Bugatto of Milan certainly did. But the fact that my picture is completely Italian in technique, while as clearly imitative of Jacques Daret, makes it more likely that the master both began and pursued his course of imitation on Italian soil.

As to who the painter may be I can only express my confidence that he came from Piedmont. The jewel-like gorgeousness of his color permits no other hypothesis. On first seeing my picture a great connoisseur, whom I am not at liberty to quote, named Spanzotto of Vercelli, the master of Sodoma. I am not familiar enough with the painting of this rare and enigmatic master to verify the attribution. I can only say that everything in the pictures comports with Spanzotto's eclecticism and marked Flemish admirations. It may be enough, perhaps, to have noted the Trans-Alpine reach of Jacques Daret's influence, and to have brought to the attention of my fellow students two works very charming in their own right.

A YOUTHFUL PORTRAIT BY VAN DYCK IN THE FOGG MUSEUM · BY G. H. EDGELL

IN April, 1915, the directors of the Fogg Museum purchased in New York a portrait of a Flemish nobleman (Fig. 1). The painting had been put up at auction with others which had been injured in 1914, by a fire in the hold of the *S. S. Mississippi*. In the case of the portrait, however, the damage was slight, being confined to the breast of the figure and involving a blistering of the varnish, easily remedied, rather than any injury to the pigment below. The important parts of the composition, the head and the hands, were untouched, and the directors of the Fogg Museum were glad to acquire so fine a work.

The figure portrayed is three-quarter length, and the simplicity of the composition is noteworthy. The dress is black, enlivened with white cuffs and a fine, white, pleated ruff. The background is dark, affording slight contrast to the dress, though behind the left shoulder a gleam of sunset sky relieves a darkness which might otherwise be monotonous. Within the dark field the head and hands appear in



FIG. 1. VAN DYCK: PORTRAIT OF NICHOLAS TRIEST,
Isis Museum of Art, Cambridge, Mass.

almost startling relief, though in actual painting the relief is kept low and done with the greatest delicacy. Indeed, the technique everywhere is delicate, and the paint laid on thinly, though with great sureness of touch.

The composition is specially happy. The larger spots of light are placed slightly to the left of the main axis of the painting, but the single spot formed by the left hand and the sword hilt has a position so far to the right that the composition as a whole is swung into a perfect balance of attractions.

The nobleman represented is of middle age. The features are cultivated but slightly wan, the pose in the finest sense aristocratic. The hair is brown, the mustache neatly trimmed and slightly up-turned, the beard small and pointed. The beautifully drawn hands are nervous and sensitive, testifying to the character of the model almost as eloquently as the face. Only the ear is obtrusive and somewhat coarse. The figure as a whole, however, is intensely sympathetic.

Naturally, the first question which suggests itself is that of authorship. Since the work is unsigned, the critic has only internal evidence to aid him. Fortunately it is sufficient, and there can be no question that the work is by Van Dyck. Authority, too, is in favor of the attribution, and the work has been ascribed to the artist by Dr. Bode,¹ by Emile Michel,² by Zimmerman³ and others. Stylistically the attribution can hardly be questioned. To prove it one need but read Cust's admirable discussion of Van Dyck's early portraiture. One paragraph is especially significant:

"The early portraits of Van Dyck are marked by a great simplicity of costume, especially those of the men, who wear for the most part plain black clothes, and a ruff, folded in flat pleats. The heads are modelled in a marvellous way, showing that at the age of nineteen or twenty Van Dyck had mastered completely the most important side of the portrait painter's art."⁴

If the portrait be by Van Dyck it must be an early one, for beneath the coat of arms, darkened by varnish and invisible except under a powerful light, is the inscription: "AETA SUA 48 AN^o 1620."

¹ Bode, W. *Gemäldegalerie des Herrn Rodolphe Kann*, Wien, 1900, p. 22.

² Michel, E. *La Galerie de M. Rodolphe Kann*, "Gazette des Beaux Arts," 1901, p. 502.

³ Zimmerman, N. G. *Die Galerie Rodolphe Kann zu Paris*, "Zeitschrift für bildende Kunst," Leipzig, 1901.

⁴ Cust, Lionel. *Anthony Van Dyck*, p. 16.

Van Dyck was born in 1599, therefore he would have been twenty-one years old at the time he painted this picture.

This date marks the end of the painter's connection with Rubens. Van Dyck was never, strictly speaking, a pupil of his great predecessor. His first master was Hendrik van Balen, an artist who copied the suaver side of Italian classicism, and from whom Van Dyck got much of the refinement which differentiates him from Rubens. In 1615, however, Van Dyck was living and working independently, and in 1618 he was admitted to the Guild of Saint Luke in Anwterp. Meanwhile Rubens was running several studios in Antwerp, in which he employed artists who learned from him, to be sure, but were not regularly pupils. Such a one was Van Dyck.

The connection with Rubens, though immensely valuable to Van Dyck, did not last long. In 1620 Sir Dudley Carleton, friend and correspondent of Rubens, commissioned one Tobie Matthew to obtain a painting by Van Dyck. November twenty-fifth of that year Matthew writes Sir Dudley from the Low Countries that "Van Dyck, the famous Allievo, is gone into England. . . .", and that ". . . the King hath given him a pension of one hundred pounds per annum." All this occurred in the autumn of 1620, the year in which the Fogg Museum portrait was painted, therefore it belongs to the period when the artist was just closing his connection with Rubens and was about to start on his first visit to England.

The authorship of the work established, interest next centers in the identity of the nobleman represented. The coat-of-arms, that of the Triest family, in the corner of the painting gives the desired information. The Triest coat-of-arms is given in Rietstap's *Armorial Général* as follows:

"De sable, a deux cors-de-chasse d'or, liés et virolé d'argent, en chef, et un levrier courant d'argent, colleté de gûeles, bordé et bouclé d'or, en pointe.

"Cimier: la tête et col du levrier entre un vol-banneret d'or, *ou* un vol a l'antique de sable et d'or."¹

Point by point this description tallies with the coat-of-arms in the painting, and thus proves the nobleman represented to be the head of the Triest family in 1620, the date of the painting. Previous authorities have all considered the portrait to be that of Alexander

¹ For full information as to the heraldry the writer is indebted to Mr. Pierre La Rose, of Cambridge, Mass.



FIG. 2. VAN DYCK: PORTRAITS OF M. AND MME. WITTE.
Private Collection, Antwerp.

Triest, baron of Auweghem. That this is a mistake is proved by the fact that Alexander Triest, the first member of the family to assume the title of baron, was not born until 1618, and was therefore but two years old when the portrait was painted. Nicolas Triest, his father, became lord of Auweghem on the death of Philippe Triest in 1601, and retained that title until his death in 1629.¹ The Fogg Museum portrait represents, therefore, Nicolas Triest, lord of Auweghem and head of the family in 1620.

Nicolas was the fourth lord of Auweghem of that name. Besides being connected with Auweghem, the Triests were a well-known family of Ghent. The most famous member of the family, Antoon, Bishop of Ghent, also commanded the services of Van Dyck. Cust records a portrait of him by the artist in the Hermitage Gallery in Petrograd, and one in Arundel Castle. The same sitter, engraved by P. de Jode, appears as one of the most aristocratic figures in the *Iconographie*. Van Dyck's close connection with the family is thus established, and the attribution of the Fogg Museum portrait to him is further strengthened.

The history of the painting is obscure. It came into prominence when it became a part of the famous Rodolphe Kann Collection in Paris. After the dispersal of that collection it passed into the hands of a dealer, and was later bought by the Fogg Museum. In the English translation of Dr. Bode's catalogue of the Kann Collection, published in 1907, it is stated that the Triest portrait was formerly in the collection of the late Lord Carlisle, but this is not true. It was bought by M. Kann from a dealer in Paris, and before that its history is yet to be traced. In the volume on Van Dyck in the "Klassiker der Kunst" series, published in 1909, the painting is reproduced, but placed in the collection of the late Mr. J. P. Morgan of New York. This, too, is a mistake.

It is interesting to compare the Fogg Museum work with other portraits done by the artist at about the same time. For example, the famous portrait of Cornelius van der Geest in the National Gallery, while differing from the Triest portrait in composition, shows striking analogies to it in technique. Several portraits of the artist by himself also come from this period, and are close to the Fogg Museum work in style. Perhaps closest of all are the portraits of

¹ De Vegiano, M. *Nobiliaire des Pays-Bas et du Comté de Bourgogne*. Vol. IV, pp. 1916, 1917.

M. and Mme. Witte (Fig. 2) in the collection of M. Arnold de Pret Roose de Calesberg, in Antwerp. The male portrait especially resembles the Fogg Museum painting.

Precisely the same means are used to convey the effects. The dress is the same, the pose similar, and the composition almost identical. The Antwerp painting is but slightly more compact, and the coat-of-arms is moved to the right-hand corner.

America may thus once more congratulate itself on having acquired permanently and in a public museum a fine work of a great artist. The date of the Harvard portrait makes it a specially happy acquisition. Speaking of Van Dyck's art at this time, Cust says:

"Van Dyck had grown his wings, and was now ready to fly. Precocity had given way to adolescent maturity. At the age of twenty the painter is ready to take his place among the great artists of the world."

CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY: PART THREE · BY R. T. H. HALSEY

EQUAL in historical and artistic interest to the medallions of Washington and Franklin described in my last article are many of the three hundred and more portraits made by Wedgwood during the period from 1774 to 1792. Their number attests the contemporary popularity of this form of portraiture. A perusal of their titles brings to mind many an episode in American history, and a study of the lives of the individuals thus portrayed indelibly fastens upon the memory many an incident of the days when this country was fighting against the dangers of French and Indian aggression on the North, and—scarcely a generation later—on behalf of the rights of self-government at home.

The characterful faces of England's admirals, Hood, Duncan, Keppel and Jervis, recall their vigilant patrol of the North American coast and the personal friendships there established which allowed later only at best a half-hearted service in behalf of the king in his war upon the American people. Of great popularity was the portrait of the Augustus Keppel who, as captain, co-operated in 1755 with Braddock and the Colonial governors at Hampton Roads, and, as commodore, commanded the fleet which captured Havana

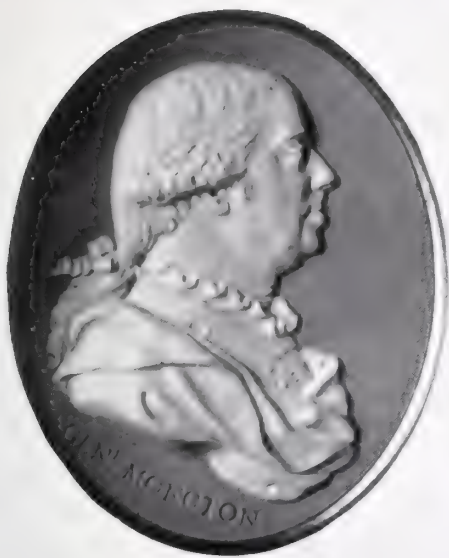


Fig. 1. Sir Robert Moncton.
Height, $3\frac{1}{4}$ inches.



Fig. 3. The Earl of Athemarle.
Height, 4 inches.



Fig. 2. Admiral Richard Howe.
Height, 4 inches.



Fig. 4. The Earl of Chatham.
Height, $3\frac{1}{4}$ inches.

in 1761; the same Keppel who, at the outbreak of the Revolution, openly declared his determination not to serve a king whose American policy he opposed and who was only induced to mount his quarter-deck again when England's ancient enemy, France, threatened her shores.

Admiral John Jervis received his early training on our coasts; he was with Boscawen in Canada and was the one intrusted by the dying Wolfe at Quebec with the last message to the lady to whom the talented young soldier was engaged. It was on this same expedition that the famous explorer, Captain Cook, whose portrait we also have in Wedgwood—after distinguishing himself as one of the party which rowed into the harbor of Louisburg in 1758 and cut out two French men-of-war—was put in command of the fleet of sounding-boats which preceded the men-of-war up the river to Quebec.

Of the generals in command of the land forces we find portraits of Sir Jeffrey Amherst—a name inseparably connected with the history of Lakes George and Champlain—and Sir Robert Moncton, second in command under Wolfe at Quebec and Colonial governor of New York, who, with Amherst, later on refused to fight against the Colonials who had served with him in his American campaigns. It was Robert Moncton (Fig. 1) who in 1753 in command of a few regulars and two thousand untrained New England volunteers sailed up the Bay of Fundy, attacked and captured Fort Beauséjour, which surrendered after two weeks' siege; the property and lands of the people were confiscated by Moncton and the British admirals, and seven thousand of the inhabitants were transported to the British Colonies. Their pathetic story furnished Longfellow with the theme for one of our national epics, "Evangeline"; with this the name of Moncton must ever be associated.

A splendid portrait in high relief of the Earl of Albemarle—George Keppel (Fig. 3)—elder brother of the Admiral—recalls the capture of Havana in 1761 by a force composed jointly of English and Colonial troops. His second in command on this expedition was General George August Elliott, whose defense of Gibraltar for over three years caused him to be lionized in England; Wedgwood pictured Elliott in an unusual full-faced portrait, the field of which shows in low relief a squadron of flaming Spanish ships.

More interesting still are the chiseled features of many men who were prominent in parliament and cabinet during the Stamp

Act days: the great Chatham (Fig. 4) and Camden immortalized in America for their sturdy defense of American rights; the Earl of Hillsborough, the Secretary of State for the Colonies who ordered the Assembly of Massachusetts dissolved in 1768 for failure to rescind a circular letter sent to the Assemblies in other Colonies; the Earl of Bute (Fig. 7), who succeeded Pitt as Prime Minister in 1761, hated and detested, cartooned and frequently burned in effigy in America owing to the current belief that he had framed George III's American policy. One of the earliest and least artistic of Wedgwood's portraits is that of Philip Downer, 4th Earl of Chesterfield—politician, wit and letter-writer. The clumsily modeled features, however, recall the man who steadily disapproved the policy of his king and sagaciously wrote in 1765: "I never saw a forward child mended by whipping and I would not have the mother country become a stepmother."

An octagonal medallion fashioned for insertion in a brooch bears the noble features of Charles Lennox, Duke of Richmond (Fig. 5), minority leader in the House of Lords, who, Horace Walpole tells us, in 1774 "spoke warmly for Boston, said they would be in the right to resist as punished unheard and if they did resist he should wish them success." The outbreak of the war in no way changed the noble duke's policy, for in the House of Lords in 1775 he declared that the resistance of the Colonies was "neither treason nor rebellion, but is perfectly justifiable in every political and moral sense"; Richmond seldom failed when attacking the Government's American policy to allude to the Continental army as "our army."

Forcible portraits of Charles James Fox in profile and front face visualize that great orator and statesman who, before addressing the House of Commons on American affairs, was wont to don a costume of buff and blue—the colors of the Continental Army—which he had selected for the colors of himself and following. A characterful portrait of Admiral Richard Howe (Fig. 2) recalls the story of this great naval officer's efforts to bring on a reconciliation at the beginning of the war, his strong American leanings and great popularity with officers and men in the service.

One of the most striking portraits Wedgwood produced is that of Hugh, Earl Percy, later Duke of Northumberland (Fig. 10), who after service in Parliament, where he opposed the Government's American policy, was sent to Boston in 1774 and there was placed in



FIG. 5. THE DUKE OF RICHMOND.
Height, $1\frac{1}{8}$ inches.



FIG. 7. THE EARL OF RUTLAND.
Height, $1\frac{1}{8}$ inches.



FIG. 6. THE MARQUIS DE LAFAYETTE.
Height, $2\frac{1}{4}$ inches.



FIG. 8. MARIE ANTOINETTE.
Height, $2\frac{1}{8}$ inches.



Fig. 9. SIR JOSHUA REYNOLDS.
Height, 3 inches.



Fig. 11. HONORA EDGORTH.
Height, 2 inches.



Fig. 10. THE DUKE OF NORTHUMBERLAND.
Height, 3¼ inches.



Fig. 12. THE DUCHESS OF DEVONSHIRE.
Height, 4½ inches.

command of the camp of General Gage. He led the reinforcements which rescued the British troops on their retreat after the Battles of Lexington and Concord: owing to a dispute with Howe, however, Percy was not present at the Battle of Bunker Hill; in this battle his regiment was shot to pieces. In 1776 he commanded a division in the attack on Fort Washington and was the first to enter the American lines. His heart was not in his work, and in 1777 he demanded his recall.

No more beautiful portraits exist in Wedgwood than those of William Pitt, Premier of England in 1783 at the age of twenty-three. The year before he spoke these never-to-be-forgotten words in the House of Commons: "A noble Lord has called the American war a holy war. I affirm that it is a most accursed war, barbarous, wicked, cruel and unnatural; conceived in injustice, it was brought forth and nurtured in folly; its footsteps are marked with slaughter and devastation, while it meditates destruction to a miserable people who are the devoted subjects of the resentments which produced it."

Wedgwood did not confine his portraiture to those prominent in political and military life. Literature, science, medicine, architecture and art each contributed a goodly quota of subjects. His portrait of Adam Smith, the author of the "Wealth of Nations," has been so frequently engraved that it has become the accepted portrait of the great economist who early pronounced "the prohibitory laws of England toward the Colonies a manifest violation of the most sacred rights; impertinent badges of slavery imposed upon them without any sufficient reason by the groundless jealousy of the merchants and manufacturers of the mother country."

The kindly face of Erasmus Darwin, poet, physician and grandfather of Charles Darwin, brings back recollections of the days of his intimacy with Franklin, the appreciation of whom found expression in the following paragraph from a letter to his well-loved friend: "Whilst I am writing to the Philosopher and a friend, I can scarcely forget that I am also writing to the greatest Statesman of the present or perhaps any century, who spread the happy contagion of Liberty among his countrymen; and like the greatest man of all antiquity, the leader of the Jews, delivered them from the house of bondage and the scourge of oppression." The portrait is closely modeled after the painting by Joseph Wright now in the National Gallery.

Flaxman's sympathetically modeled relief of Sir Joshua Rey-

nolds (Fig. 9) awakens in us a pride that this great master portrait painter also was one of those who was inclined to favor distressed America. His biographer, Leslie, recalls him as the intimate friend and sympathizing confidant of the political difficulties of Edwin Burke from the time of his entrance into active political life. It was under cover to Reynolds that General Charles Lee sent his letter to Burke from America in 1774, in which the bitter determination of the Colonies was so forcibly described. Reynolds' firm belief in the final success of the American arms was such that Leslie describes a wager he made with several gentlemen "from whom he accepted five guineas each under a promise to pay them in return one thousand pounds, if he ever painted a portrait of General Washington in England, and which he was not to refuse in case the general should be brought to him to that intent."

Wedgwood did not confine his portraiture to his fellow-countrymen. The best modelers on the Continent furnished him with wax bas-relief portraits of the crowned heads and princes of Europe as well as of the European leaders in science and literature. Political life also contributed its noteworthies. The European savants with whom Franklin was so closely associated were characterfully reproduced. The sardonic features of Voltaire recall his interest in America, and his description of that meeting with Franklin and his seventeen-year-old grandson, at which the venerable sage raised his hands above the boy's head and blessed him, "uttering only these words and in English, 'God' and 'Liberty'."

The beautifully chiseled features of Comte de Mirabeau, of French Revolutionary fame, bring to mind his address to the Germans, sent in 1778 while he was a fugitive in Holland, "What new madness is this? Alas, miserable men, you burn down not the camp of an enemy for your own hopes! You war against a people who have never wronged you, who fight for a righteous cause and set you the noblest pattern. They break their chains. Imitate their example!"

Our own Lafayette's portrait (Fig. 6) decorated dainty scent bottles, brooches and snuffboxes. Indeed, an American note can be found in a study of the lives of almost all the Continental personages which served as subjects for Wedgwood's portraiture.

Many of Wedgwood's portraits of the fair sex are most interesting from a historical as well as artistic viewpoint. The exquisite

Flaxman-modeled portrait of the famous beauty, Georgiana, the Duchess of Devonshire (Fig. 12), recalls this fair dame's activities at the "hustings" in behalf of her friend Charles James Fox and her country-wide electioneering in his interest dressed in her riding habit of buff and blue, the colors of the Continental uniform in which she gloried. The Puritanical features of another Englishwoman, Honora Edgeworth (*née* Sneyd) (Fig. 11), remind us of her engagement to the talented André, her subsequent rejection of his suit, which caused him to seek a military career, and André's untimely end.

Three portraits of Marie Antoinette (Fig. 8) exist in Wedgwood-ware. In these days, when the memories of America's debt to France are constantly before us, it is pleasing to recall the part played in our struggle for liberty by this fascinating patrician queen so brilliantly described in the following pen portrait by the historian Trevelyan in his "American Revolution": "The young Queen had not been educated as a patroness of rebels. She was brought up by a mother who, of all sovereigns that ever lived, was perhaps the most persistent and conscientious in asserting the doctrine that people should stay quietly where their rulers had placed them. Marie Antoinette's favourite brother, and the only person on earth of her own generation by whom she would submit to be lectured, was the Emperor Joseph the Second, and Joseph regarded a monarch who encouraged disaffection in the British colonies as a traitor to his own caste. When an attempt was made to enlist his good-will on behalf of the American insurgents, he coldly replied that his vocation in life was to be an aristocrat. But the influence of her Austrian family over the Queen's mind was not strong enough to preserve her from the contagion of the new ideas. Her most intimate associates had always been women; and the warmest advocates of American liberty were to be found among a sex which never is half-hearted in partisanship. 'Woman' (wrote a French historian under the Second Empire), 'in our sad day the prime agent of reaction, then showed herself young and ardent, and out-stripped the men in zeal for freedom. Marie Antoinette obeyed the impulse which pervaded the society around her, and threw herself into the movement with frank and vivid enthusiasm. Long afterwards, when the poor lady had fallen upon very evil days, one of her determined political antagonists expressed himself as bound by justice and gratitude to

acknowledge that it was the Queen of France who gave the cause of America a fashion at the French Court'."

The foregoing pages have but barely scratched the surface of the fund of American history and anecdote suggested in any study of Wedgwood's and Bentley's portraiture. Possibly enough has been said to explain the peculiar fascination which many of these portraits of men and women—products of our common ancestry—may have to those who glory in the stories of our country's past, and are now fearful of our nation's future. Certainly their æsthetic and intellectual companionship—and the study it induces—is conducive to a clearer understanding of the problems of those perilous days when our country achieved its independence of the domination of a power-mad king—an independence which was only secured owing to the fact that many of the great leaders of English thought, whose portraits are before us, opposed their monarch's American policy.

PORTRAIT OF RICHARD MENTOR JOHNSON PAINTED BY JOHN NEAGLE · BY CHARLES HENRY HART

THE present generation knows little or nothing of the animated discussions that went on for years in the endeavor to settle the question "Who Killed Tecumseh?" which seems trivial and unimportant now, but in its day played an important part in American political history, the supporters and opponents of Richard Mentor Johnson (1781-1850), Vice-President of the United States during the administration of Martin Van Buren, making it their campaign slogan. It was at the Battle of the Thames, October 5, 1813, that Tecumseh was slain, and in that fight Colonel Johnson did have a personal combat with a powerful Indian chief, whom he killed. This chief, Johnson thought, was Tecumseh, and his supporters claimed the honor for him, while his opponents laughed the idea to scorn. From his portrait, which we present by permission from the original in the Corcoran Gallery of Art, Washington, D. C., Johnson might very well have been entitled to wear the chaplet awarded to him by his friends. He was thirty-two when the incident occurred, and it was thirty years later that John Neagle painted his portrait. It is one of the artist's best works, not so large or as imposing as some, but very skilfully and beautifully painted,



JOHN NEAGLE: PORTRAIT OF RICHARD M. JOHNSON.
Corcoran Art Gallery, Washington, D. C.

showing what a master in the art of male portraiture John Neagle was. It is necessary to emphasize this painter's mastery in the painting of portraits of men, for his attempts at female portraiture are all failures except in the cases of very elderly women, with rugged faces seamed and lined, like his interesting portrayal of an old Quakeress, Mrs. Earl, in the gallery of the Pennsylvania Academy of the Fine Arts, which shows strength, coupled with delicacy and refinement.

Neagle has given us Johnson just as he saw him, in a dark blue coat and red waistcoat with a black ribbon across, and a black stock. His hair is sandy, eyes blue and flesh tones fair but ruddy. The handling is free, bold, firm and strong, the colors brilliant from the superposition of pure colors on the canvas, unblended on the palette, which he learned from his study of Stuart's method of laying on the pigments, and which has preserved his canvases undimmed and very pure. Neagle was a historian as well as a painter, and nearly always made a careful record upon the back of his portraits. On the present canvas (25 x 30) he has endorsed, "Col. Richard M. Johnson, painted from life by John Neagle, Frankfort, Kentucky, March 9, 1843." Whether by this exact date the painter means that the portrait was painted in one sitting, or that it was then begun or finished, we do not know, but we do know that such inscriptions on paintings are invaluable and it should be the pride of every painter to mark his work so that he shall not be "UNKNOWN" to future generations. This portrait of Johnson remained in Neagle's possession during his life, and at the sale of his effects soon after his death brought the sum of twelve dollars and fifty cents.

John Neagle was born in Boston, during a temporary visit of his parents from Philadelphia, on November 4, 1796, and died in the latter city, which was his home, September 17, 1865. He had no early instruction in art save a few lessons from an old-time drawing-teacher and a slight experience in the painting room of Bass Otis, a painter of very meagre ability. Yet in Neagle's twenty-fourth year he painted the three-quarter-length portrait of Rev. Doctor Pilmore in his robes, of which there is a replica of two years later in the hall of the St. George's Society of Philadelphia, and he was only in his thirtieth year when he produced what is regarded his masterpiece, the whole-length portrait of "Pat Lyon, the Blacksmith at his Forge," that belongs to the Athenæum in Bos-

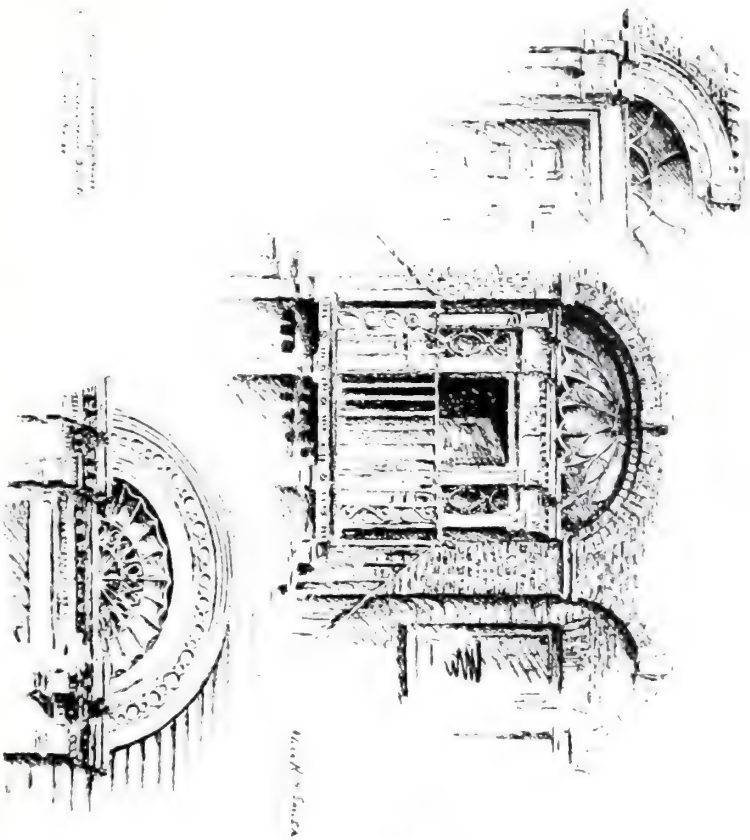
ton and is on exhibition at the Museum of Fine Arts in that city, a replica, 68 x 95 inches, being in the Pennsylvania Academy of the Fine Arts. Between the periods of these two portraits Neagle made his famous visit to Stuart, from whom he received unusual attention and invaluable advice, the great master holding Neagle in high esteem and doing him the distinguished honor of sitting for the portrait by which Stuart is chiefly known to the present generation. This canvas belongs also to the Boston Athenæum and is in the Museum of Fine Arts, while replicas are in Philadelphia and in Providence, R. I.

Not long after Neagle's visit to Stuart he married Mary Chester Sully, the niece and stepdaughter of Thomas Sully, which union brought him closer into the artistic circle in Philadelphia, and Sully and Neagle divided very evenly between them portrait painting in that city; Sully painting the portraits of the pretty women and Neagle those of the men of affairs. What seems odd is that neither of these noted portrait painters should have painted the portrait of the other. Neagle's works, being largely family or official portraits, seldom occur for sale, so that but few art galleries are fortunate enough to possess examples of his art, which is not so well known as its merit entitles it to be.

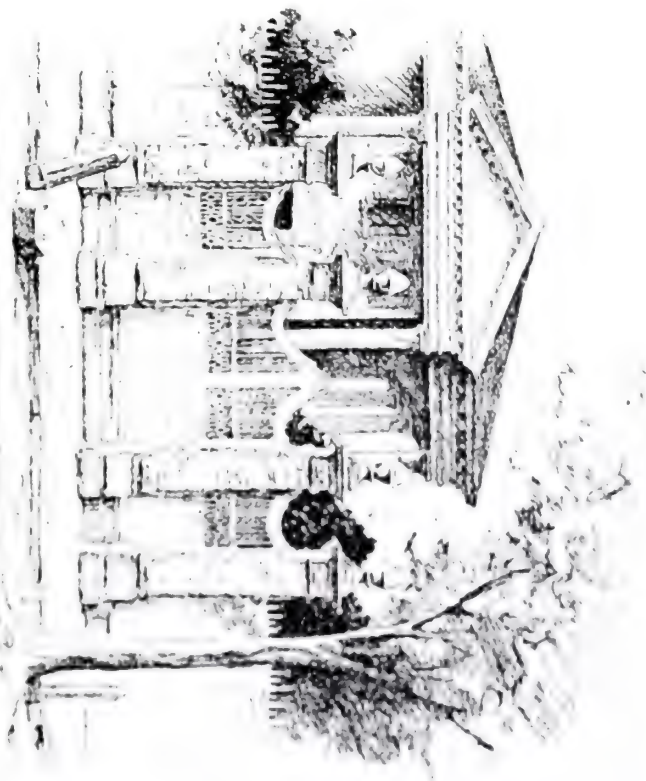
DOORWAYS, GATEWAYS AND STAIRWAYS OF QUAINT OLD CHARLESTON · BY ALICE R. HUGER SMITH

THERE is a great delight in wandering through streets where the differences in the houses tell of the difference in the generations which have built them; and where the fashions in building show the changes in prosperity or politics that have touched the town. Every such change leaves its abiding mark.

The charm of Charleston is that you find, jostling one another, every sort of dwelling. The home of the early adventurous settler, his successful grandson's effort to reproduce in America the England of his own date, the gradual yielding to the demands of a warmer climate and a different system of service, the sharp contrast of an occasional recent imitation of a suburban Northern house, in these you see the history of the place. Through it all you can



FRONTISPIECES OF THREE OLD HOUSES.



TOWN RESIDENCE OF NATHANIEL HAYWARD. 1800.
[1881-1883]

trace the course of the great fires, the effects of the sieges, and the damage of the earthquake by the many patches and makeshifts put in when nothing better was possible.

In this confusion of styles it is amusing to try to fix the date of a house by its appearance; for through them all you can follow the thread of an independent development with great gaps in its continuity.

Although a few homes of the earliest colonists still remain, small and contracted, quaint, but exceedingly uncomfortable, the chief charm and interest of Charleston architecture is shown in the houses built between 1720 and the Civil War. Before 1720 the houses were such as all settlers in all countries build. After 1865, the houses were, for the most part, of the usual modern, wholesale, ready-made type, such as every town puts up when it suddenly begins to expand in a new line and to try new fashions.

The architectural taste of Charlestonians during the period named was English, and generally Georgian. It was solid and invariably simple when it could not be handsome. Starting in a style most uncompromisingly imitative of the English dwelling house of that day, it soon adapted itself to the long summers, and a different system of service. The adaptation is interesting to follow. One-story—two-story—three-story piazzas were added, in some cases going round three sides of the house, most effectually keeping the sun from the walls. The windows were arranged for draughts, and a continual effort made for spaciousness. The size of the rooms counted a great deal in those days before the furnace and the electric fan made us all so happy and contented,—though it is to be feared that the heir of all the ages is not always in that desirable frame of mind. The kitchens were put at some distance from the house itself, and if it gave the mistress more trouble in her house-keeping, at least she escaped having the house full of negroes.

The yard was full of them—coming and going, chattering and laughing, and, like the rest of the world, often quarreling. Their visitors also were many, and kitchen hospitality extensive. The master and mistress of such establishments had quite as much work to do for the servants as the latter for them. And added to this was the responsibility for the children—such a horde of little darkies to be brought up, educated and cared for. To keep Sukey's Lizzie, and Prissy's Lizzie, and little Tom, and big Tom, and dozens of

others clear in her mind, was not done without effort on the part of the mistress. All of this brought about such close interests between employer and employed that the result was the happy family life so characteristic of Southern establishments, while the difference of race kept up that other characteristic of reserve, form, and ceremony.

It is hard not to lose sight, in the theoretical comparison of freedom with slavery, of the actual positions of the individuals in those days: the dominance of the man of civilization, of morals, and education, over the absolute savage. To civilize a savage race, and to have it increase and flourish, is no easy task, as is shown by the fate of the Indian.

Just as the plantation of old was a community, self-supporting and drawing its comforts from within itself, so the master and mistress had to be all things to the plantation. The fact that the plantation could increase in neither happiness nor wealth unless all things were done well, produced generations of men and women whose worth is hard to realize, hidden, as they are, by the clouds of high romance and unwarranted abuse. Customs of a time long past, or little known, are seldom given reasonable explanations. Solemn belief is, as a rule, accorded to incredible statements. When you hear a sojourner in Charleston ask if the high walls to the gardens were built to keep the negroes out, and you know your grandmother, with a house of a dozen rooms, had twenty-three servants *inside* her garden walls to keep the said dozen rooms in order, you cannot understand why anyone should suspect her of having built the walls to keep the negroes *out*. When you are told of the lazy mistress and the overdriven, hard-working "slave," you think of those twenty-three servants and those twelve rooms, and you are dumbfounded.

A Southern town cannot be commented upon without touching on the servant question, because of the influence that this vast system had upon everything, including architecture. The Charlestonian, as a rule, was a planter, either entirely, or in addition to other pursuits. Accustomed as he was to a home in the country with his hundreds of acres, miles from any neighbors, and surrounded only by his own people—dependent on him and he on them—when he came to town he brought with him as much of this patriarchal atmosphere as he could. He wanted generally to have

his house surrounded by grounds to insure privacy for his family and a playground for his children, besides the pleasure of gardening.

As the garden was so much loved, the garden-steps were as carefully planned as those at the front of the house. The shade of the high brick walls, overhung with trees, was a great comfort to those trudging through the dazzling glare of the streets outside, and the glimpses of the cool green paths and gay flowers within made the iron gateways seem the entrances to ease and rest.

The planter brought to town as many servants as he could house, and in the yard there was always a row of buildings for their accommodation. These are a very attractive feature in the city to this day, although they are now rapidly disappearing. In many cases they are built more prettily than the "big houses." The owner's fancy seemed to wander towards Gothic windows, gables, and queer little picturesque effects, when he came to the outer buildings, however severely he might keep himself in hand as regarded ornamentation for his own dwelling.

After the War, when fortunes were low, many of these then useless and unoccupied servants' houses were cut off from the masters', and fitted up as small dwellings for white people and rented or sold. Some people tried the experiment of allowing them still to be occupied by the families of their hired servants, but it was not found to work well after "freedom" came. The noise, dirt, and disease could not longer be controlled, and the results were unpleasant and disastrous.

The evacuation of Charleston towards the close of the Civil War caused the practical desertion of the city by Charlestonians, and the negroes, for a time, possessed themselves of many of the houses and lived very happily therein, though the consequences to the houses were unfortunate. As tenants the inclination of the darky is best shown by the story of the one who wished to engage a lawyer to sue his landlord for a new floor to his piazza—"You see, sir, 'tis dis way—my grampa been dead, and I been tek de boa'd out de flo' for mek he coffin, an' I want for sue Mass Henry for gimme new flo'."

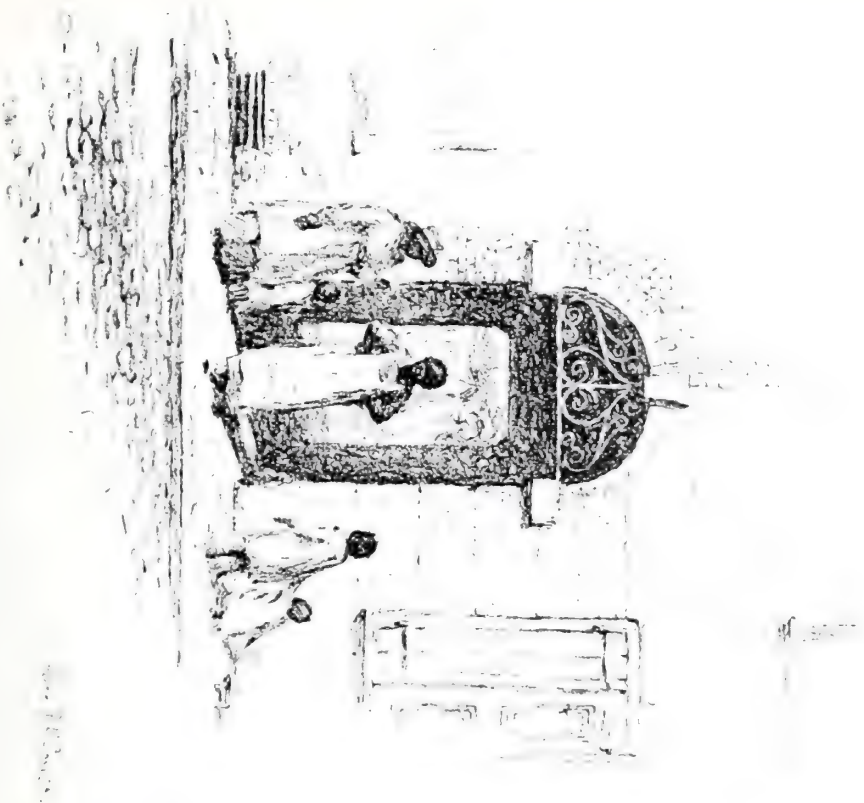
After the War the gardens for the most part were sold and built upon, and an observant eye at once detects this in the character of the streets, a large well-finished house being frequently closed in by a group of little cheap wooden ones. There is another

type of small wooden house of an earlier date, which is, on the outside, uninteresting and commonplace in the extreme, but within doors most attractive, having tiny little rooms, but paneled and finished with the same excellent taste shown in its imposing neighbor. The early wooden house was a lasting possession. Black cypress was the preferred lumber, as it is very enduring. It is easily worked, but has its own peculiarities. When green, a cypress log will not float, even the chips sink, and the trees have to be "rung" and allowed to stand for some time before they can be felled and floated out of the swamps.

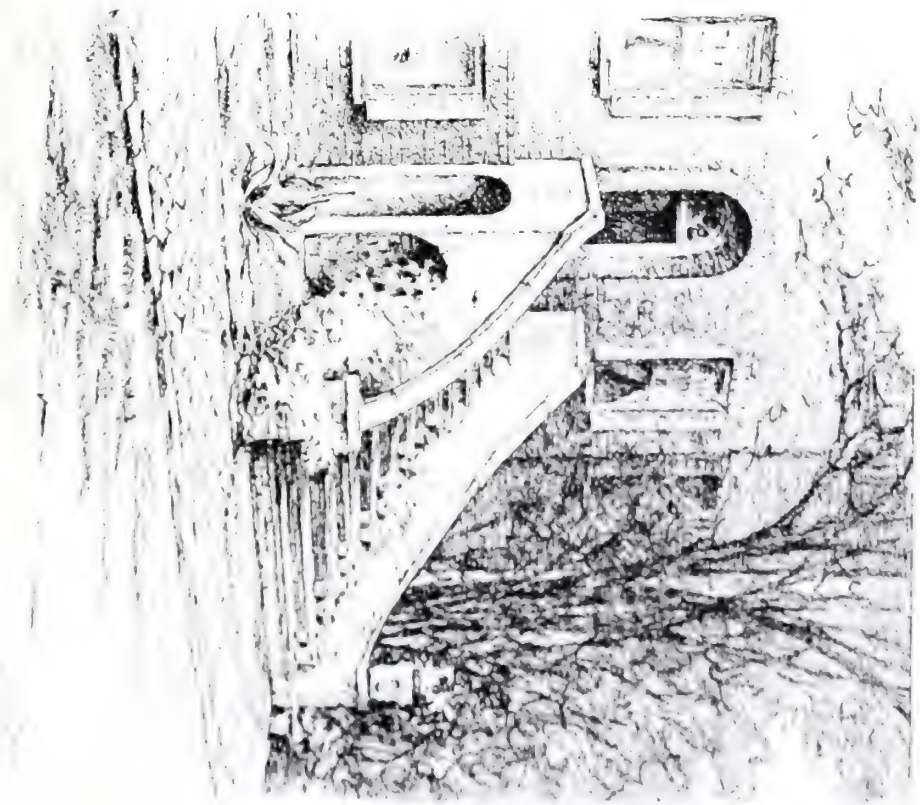
The Madeira wine was kept within the "bull's eye" and under the eaves of the high-pitched roof, and it was thought that ten years there ripened it to the point of excellence reached by thirty years in an English cellar. When nothing that the "grown-ups" cared about remained in those mysterious black caverns, the little square doors near the floor in the garret rooms continued to have a great fascination for the younger generation. There might be *anything* inside!

There is a rather curious custom of having the street door open on the piazza, with a distance of half the length of the house to walk before the hall door is reached, yet the reasons are simple and the arrangement works well in a warm climate. The hall doors can be left open for the always coveted draught, and as all the accommodations for the servants are behind the house, the door bell on the street can be answered without the servant going into the house at all.

So, as I have said, the style of the Southern dwelling house in town or country grew out of the needs of the people; more so, perhaps, than at the North of the same period, where the same tastes were of course prevalent, but where the mode of life necessitated fewer modifications of English fashions, and also where individuality, for another reason, had not quite as much scope as at the South. A Southerner, building, not only had his own ideals, but the means at his command. He was not only the owner, he was the builder; not only these, but the furnisher of his material. The planter who wished to build a house in town, often brought his own carpenters, and materials from the plantation, and everything was shaped according to his direction. That the result was good was due to his varied and thorough education, and in most



"THE YARD WAS FULL OF THEM—COMING AND GOING."



OLD PARSONAGE OF ST. PHILIP'S
Built on the site about 1770

cases to his having seen the world, which in those days meant Europe.

The house that was built by Joseph Manigault, just after the Revolution, is very handsome for its day. It was designed by his brother Gabriel, who evidently had a great deal of ability, judging by the many other buildings of which he was architect. Mr. Manigault's house had enormously thick walls. You walk, literally, "through" a doorway, and whether or not the perils and adventures of the Revolution were still fresh enough in people's minds to suggest the need of a secret stairway, still, there one is, romantically concealed in a closet behind some shelves. The real staircase to the house is one of those circular ones that seem to have caught the fancy of many of that generation, though few of them have so sweeping a curve as this.

In addition to the effects of the social question and the climate upon the architecture, are those induced by the various cyclones, whirling up from the West Indies, which did curious things, and by the fires, one of which swept the city from river to river, and destroyed some of the handsomest sections of the town. The earthquake of 1886 did a tremendous deal of damage, and more or less ingenious repairs can be seen everywhere. Brick houses with wooden gables let in, shifted columns, and twisted chimneys add their quota to the general quaintness. When there is some defect marring a house, the casual explanation, "Oh, yes, the earthquake did that," is generally forthcoming.

The quaintness of old Charleston is emphasized by the fact that so much of it survives with comparatively little change from a century ago. It is very much less modern than other places in the Atlantic States, founded perhaps before it. Owing to the long paralysis that affected this whole section of country, the result of the outcome of the Civil War, Charleston took no part in the wonderful changes that came to the North through the sudden burst of prosperity that there followed the great conflict. The difference between the two fortunes of war was all the more marked from being coincident with an enormous mechanical development, so that forty years brought countless inventions into daily use at the North which did not even penetrate to the South during her period of exhaustion.

There is no doubt that prosperity wipes out what has gone

before even more completely than adversity does. When a town doubles its population and wealth in a few years, the whole trend of building is to pull down and replace with something finer—something magnificent. When the question is one of recovery from disaster, the brick and mortar stay as they are, a little shabbier each year, a little marred by cheap additions and inadequate repairs, but still showing the hopes and ideas of those who built, and of the stout hearts who for a breathing space rested in their shelter.

The marks of the wars and their sieges—"He who runs may read." There is not a foot of ground without history; there is scarcely a house of an age to lift it out of the nursery, that has not some tale to tell, and, it must be admitted, there is scarcely an inhabitant that does not love his old Charleston so dearly as to think these tales well worth telling.

**PICTURE
RESTORATION
ROUGERON**

Artist. Expert. Restorer

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Bet. 39th and 40th Sts. New York City

Established in New York since 1907

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The *fifth volume* of ART IN AMERICA begins with the December number, published December 15th. It has been possible during the past year to maintain the same standard of excellence that has distinguished it from the first and to add to its attractiveness as well as its value by the publication of numerous photogravure plates. The contributors to forthcoming numbers include Bernard Berenson, Edward W. Forbes, Prof. Arthur Pope, Dr. August Mayer, Stella Rubinstein, Frank Jewett Mather, Jr., Joseph Breck, R. Meyer-Riefstahl, Dr. Edwin Atlee Barber, Charles Henry Hart, Hamilton Bell, R. T. H. Halsey and many other recognized authorities in the various departments of the fine arts. The series of photogravure plates, eight of which have been published during the past year, will be continued.

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YEITOKU: PINES ON WINTRY MOUNTAINS
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IV NUMBER VI · OCTOBER MCMXVI

THE ANNUNCIATION BY MASOLINO · BY BERNARD BERENSON

SOME fifteen years ago I wrote an article which appeared in the *Gazette des Beaux Arts* (Febr., 1902) on six paintings by Masolino which had hitherto never been ascribed to that master. Three of them I was able to discuss at length because I could offer reproductions enabling the reader to follow me. These were the Munich Madonna and the two frescoes at Empoli, namely the Madonna and Angels at S. Stefano, and the *Pietà* in the Baptistry. The remaining three I could only announce, as it were, promising to discuss them as soon as I could procure their photographs. One was the landscape decoration in the Palazzo Castiglione at Castiglione d'Olona; another was a Madonna at Bremen, and the third an Annunciation in the seat of Lord Wemyss at Gosford House.

Since then the first two of these works that I was not privileged to reproduce at the time have been reproduced by Don Guido Cagnola, by Professor Toesca and others, and Professor Toesca, in his admirable and richly illustrated monograph on Masolino,¹ has made excellent profit out of the fact that the Bremen Madonna was dated 1423. This date, to the full importance of which I drew the attention of students, has contributed no little to the admirable construction of Masolino's chronology achieved by Professor Toesca. The date of the Bremen Madonna was the more precious as, at that time, it was the only one beyond question or dispute that could be assigned to any of its author's works. Only quite recently another has been discovered by Count Umberto Gnoli: that of 1432 for the fresco of the Madonna with two Angels at S. Fortunato in Todi which had in the meantime come to notice and been published by Mr. F. Mason Perkins. A ruined work, its chief interest now is its date, which tends to corroborate Professor Toesca's chronology.

¹ Masolino da Panicale, by Pietro Toesca; Bergamo, Istituto d'Arti grafiche, 1908.

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But Lord Wemyss's Annunciation remained unreproduced and therefore undiscussed till the other day, when, upon the occasion of its transfer to the collection of Mr. Henry Goldman of New York, it was at last possible to procure the photograph.¹ I can now attempt to fulfil my promise of fifteen years ago.

In the interval, however, much has happened to direct and abbreviate discussion. Fifteen years ago it would have been necessary to analyze and argue point by point and at great length, in order to demonstrate that this Annunciation was by Masolino. This is no longer called for. The five other works I then proposed to add to the very meagre list of Masolino's achievements are now accepted as his by all except the small official wing of Prussian art criticism,² and the student who has familiarized himself with them, as well as with the frescoes at Castiglione d'Olona, at Florence and in Rome, which they help to consolidate into one indisintegrable artistic personality, will recognize at sight that they are by the same hand.

The Annunciation is a large panel. The lovely-faced Virgin sits on the right in a hall of slender columns, while on the left kneels the flaxen-haired angel, dressed in a robe embroidered all over with golden roses. The decorative effect is so strong and so enchanting that, like the rest of Masolino's art, it scarcely finds precedents at Florence or even in Italy. The suavity, the grace, the splendor, although paralleled in Gentile da Fabriano and in Sassetta, would seem inspired rather by the ecstatic mood of Parisian painting toward 1400, with its figures of angelic candor and skies of heavenly radiance, than by Tuscan models. The Florentine and Italian, however, asserts himself in the severer rhythm of the line, in a greater softness and fusion of color, and in the architecture, where earliest Renaissance is beginning its struggle with palsied and attenuated Gothic. Absurd as the effect may be, it is rendered delightful by the panelling, which offers a most exquisite display of wood-inlaying—the craft

¹ Reproduced and briefly noticed by Dr. Tancred Borenius in the *Burlington Magazine*, May, 1916, p. 45.

² Baedeker is apt to take his attributions from this *Kommandatur*. It occurred to me just now for my amusement to look and see what his last English edition (1909) for Central Italy has to say about Masolino's frescoes in S. Clemente at Rome. Here it is: " . . . frescoes (retouched) probably painted by Masaccio at a late period of his life at the instance of Cardinal Branda Castiglione (d. 1443)." The uninstructed reader would get the impression that Masaccio must have been long-lived and executed these paintings towards 1443. Baedeker is, however, as well aware as the rest of us that Masaccio was born in 1401 and died in 1428. What does he mean, then, by "late in life," and after what other works are we to suppose these frescoes were painted, these lovely ghosts? After the adamantine Pisan Madonna or perchance after the granite-like frescoes in the Brancacci Chapel?



MANUSCRIPT ILLUMINATION.
Annunciation of Mr. Henry Goldman, New York.

wherein Florence just then was rivalling the best that the Moslems in earlier centuries had achieved at Cairo.

Although the types and the forms are known to us from all of Masolino's other works, including, of course, the two captivating paintings at Naples (hitherto not mentioned in this article but to which we presently shall have to refer), here the Virgin's face is perhaps a little sterner, her mask harder, the modelling flatter, the hands stiffer, and one is induced to ask whether in consequence this Annunciation be not one of his very earliest works.

Masolino's chronology is not easy to determine, for the simple reason that by the time we first encounter him, say in the collegiate church of Castiglione toward 1423, he was already about forty years old and with an established style destined to undergo little change. For our keen appreciation of the absolute quality of his art must not lead us to expect of him the gifts, not necessarily artistic at all, but more often scientific, of the pioneer. He was evidently not an inventor, nor, on the other hand, was he born late enough to be carried along by the steadily rapid advance *en masse* that began only when he himself was already a most accomplished practitioner of his own manner. One is even justified perhaps in assuming a certain vague discomfort on his part in the midst of all the startling theories that were then springing up in Florence, seeing how ready he was to accept commissions elsewhere and how much he remained away.

Yet little development though we find in the various works we can safely ascribe to him, a careful and minute study of them does enable one to distinguish a slight current flowing, as in nearly all artists, toward freedom and fulness; and if it be not easy to make sure of the exact order in which Masolino's paintings were executed, it is nevertheless possible to say which are early and which are late.

The Annunciation can safely be placed among his earliest extant efforts. Were I to judge by the relative hardness and flatness and stiffness alone, I should be tempted to say that it was doubtful whether we possessed any earlier work of his. Yet when I compare it with the frescoes in the church of Castiglione, which surely are scarcely later than 1423, I feel puzzled. The likeness between them is so great that it is difficult to decide which is the earlier, and the difficulty is much increased by the fact that the frescoes, but half recovered from whitewash, have naturally lost in precision and have gained a certain ghost-like aloofness which was scarcely theirs origi-

nally.¹ Among them is an Annunciation (reproduced, Toesca op. cit., p. 77) and it is at once more agitated and more ecstatic. Something in the action of the Virgin, with the curving sweep of her mantle and her hands crossed high over her bosom, even suggests our Pre-Raphaelites, and Rossetti in particular. Yet I cannot make sure whether the fresco or our altarpiece was designed first.

Other paintings with which Mr. Goldman's has the closest affinities are the two panels at Naples representing the Foundation of St. Mary Major and the Assumption. The soft flaxen curls of our angel, for instance, are matched exactly in one of them. But the unfortunate state of those panels renders it almost impossible to hazard an estimate of how much later they are, although I am persuaded that they must be somewhat later. Their exact date, however, is uncertain, and all we can be sure of is that they, too, must date from the earliest years of Masolino's career as known to us.

Happily the question of chronology has not in his case the importance that it takes in an artist like, say, Giovanni Bellini, who not only was constantly advancing his own style, but carrying the whole of his school with him. Like that great artist's father, Jacopo, like Gentile Bellini, like Pisanello, Masolino was not in any real sense the pathfinder of a new movement, but the fruition of the generations behind him. As of these, and of all other Transitional masters, his interests were confined to exploiting the traditional instruments and materials of his craft, improved a good bit, no doubt, for times after all were stirring, but using any new elements, such, for instance, as the Antique, or the first puerile triumphs of perspective, as mere ornament, or stage properties. Quite rightly they would not desert their lovely world, that miniature Paradise they and their Franco-Flemish peers portrayed with such beatitude, to wander through who knows what wilderness in order to attain, perchance somehow, somewhere, a Promised Land.

They give one so much delight that one often finds it in one's heart to regret that Italian painting could not have developed gently and softly along their lines, avoiding the revolutionary violence of the naturalists and scientists. But of that wish we have the partial fulfilment at least in the Franco-Flemish art which evolved through

¹ Lest it fail to be recorded elsewhere, I note here what I was told in the presence of the frescoes by a gentleman of the place. He remembered them as in excellent condition, but as they attracted many sightseers, the priest got annoyed and had them white-washed.

the Van Eycks, and Rogier de la Pasture and Thierry Bouts, and the latter's quaint and winning Rhenish followers. These all remained nearly as naïf, as devoid of abstract interests and scientific theories, as their ancestors, with the result that their line died out, died of inanition.

And so with Masolino. Through him there was no thoroughfare. Of course we all know that Masaccio was his pupil, but we also know that, except in the merest externals, they had nothing in common, any more than a mountain and a lovely cloud. The question of their relation has almost no importance therefore. And besides, we are fortunate in possessing more chronological facts regarding him and in being able to trace his development and career in a much more articulated and continuous fashion than his master's. Other pupils, other influence, Masolino, in Florence at any rate, had none, and as none comes out of him it matters less in what precise order kindred works of his were painted.

PAINTINGS BY EL GRECO IN AMERICA · PART TWO BY AUGUST L. MAYER

IV.

NEW YORK possesses the last two representations of the Adoration of the Shepherds which are acknowledged as Greco's work; one of them is the painting in the Blumenthal collection (Fig. 1), and the other the one in the Metropolitan Museum (Fig. 2). The artist repeatedly painted this subject. First he painted it in one of the side altars, in the church of the monastery of S. Domino el Antiguo, in Toledo (1577-79); afterwards, in the picture in the Royal Gallery in Bucharest, which may be dated about 1590-95; and finally, besides the two works found in New York, there is another picture of this same subject, which once adorned his burial place in S. Domingo, and has now been placed in the "Attika" of the main altar. Cossio correctly placed the Toledo picture (on page 352 of his book) among the works of the master's latest period, but in the catalogue of Greco's works (under No. 232) he, without offering any explanation, gives the date as 1594-1604. The composition of this later Toledo painting of the subject is not, as Cossio claims, the same as the one in the

Metropolitan Museum, though it is the better, and resembles the one in the Blumenthal collection. The picture in the Metropolitan Museum fulfils the ideals for which the artist strove in the early Toledo picture. In this work can be distinctly seen the influence of Correggio's famous *Night*; it already shows indications of the striving of the artist to create centers from side-lights, as well as from the main light, which Correggio's style so strongly suggests. In this way he gained the effect of interweaving the whole surface of the picture with flickering, quivering lights. He employed these effects to the extreme in his later period, but in the early pictures what I have already mentioned above as the Correggio tendency of the artist is more apparent; for instance, in the painting of the man with a candle in the foreground, and in some figures of the shepherds in the background. A casual glance at the example in the Metropolitan Museum would seem to indicate that the light comes from one source only, but in reality the arrangement is more complicated. The angels in this picture do not, as in the early picture in Toledo, appear to radiate light, producing the effect of brilliant rockets or exploding fireworks. In this picture the light which falls on them seems to emanate from the Christ Child. But the introduction of the Annunciation to the Shepherds, in the background, necessitates another center of light—a very clever device for lighting that portion of the picture which was previously dark and gloomy. In order to produce this effect, a light was made to emanate from the robe of St. Joseph; this, and the brilliant radiance from the little lamb, and the figure with upheld arms on the left, bears a close resemblance to the large figure in the *Opening of the Seventh Seal* in the Zuloaga collection.

The picture in the Blumenthal collection is an artistic elaboration of the one in Bucharest; but it differs from it principally in the fact that the light, as I have already remarked, is much more concentrated. The profile of the adoring shepherd in the foreground is a very interesting elaboration of the corresponding figure in the earlier Toledo picture. The head of the shepherd on the left, with arms upheld in astonishment, was, as already mentioned, used again in the *Feast in the House of Simon*. The angel—with the ribbon on which a text is written—on the left, is an elaboration of the corresponding one in the Bucharest picture; while we again see the



Fig. 1. EL GRECO: ADORATION OF THE SHEPHERDS.
Collection of Mr. George Plimondhal, New York.



Fig. 2. EL GRECO: ADORATION OF THE SHEPHERDS.
Metropolitan Museum of Art, New York.



Fig. 3. EL GUERO SANTO.
 by Juan M. Herrera.
 New York.



Fig. 4. EL GUERO SANTO.
 by Juan M. Herrera.
 New York.

other angel with his back toward us, in the unfinished Conception, belonging to the artist's later period, now in the Nemes collection. We find the Holy Virgin represented almost the same in this picture, also belonging to his later period, and in the Annunciation in St. Nicholas at Toledo.

V.

Greco, besides painting great compositions, has left us wonderful single figures, half-length figures of saints, several of them owned in America by private individuals. Permit me now to add to the slight information Cossio has given regarding the pictures in question, by further discussing their relation to similar works. We will mention first the Santiago (Fig. 3), which was removed from the Doña Maria del Carmen Mendieta collection in Madrid and placed in that of Mr. Archer M. Huntington in New York; and also the Head of a Saint (Fig. 4), in the Van Horne collection in Montreal. Cossio is right in placing these pictures in the group that Greco painted for the College of Doña Maria de Aragon. They were painted at the end of the sixteenth century, toward the middle of the nineties. The Benito (formerly known as San Basilio), in the Prado, which Cossio also considers as belonging to the same group, seems to be of much earlier date—having probably been painted shortly after the St. Mauritius in the Escorial. The Santiago in Mr. Huntington's collection is especially interesting, because it is in a way an artistic elaboration of the Christ Bearing the Cross which Greco painted in the first half of the eighties, among the copies of which are those in the Beruete and Stirling collections, and in the Prado. The head in the Van Horne collection, in which Hugo Kehrler claimed, probably without grounds, that he recognized the model employed in St. Mauritius, bears, from an artistic standpoint, a close resemblance to the St. Joseph in S. Magdalena, at Toledo. Cossio has not made it plain why, when describing so graphically the Head in Montreal and the St. Joseph painted at a later date, he dates one of the pictures 1586-94 and the other 1594-1604. The pictures most closely connected with these two in America are two studies of heads in Hungary; one of them, a saint looking toward the right, who quite likely served as a model for a youthful St. Joseph which is now in the Nemes collection; the other, a Head of a Youth in the Baum-

garten collection in Budapest, which, as is well known, represents John the Baptist.

We must place in another category the so-called Evangelist in the Huntington collection. This picture (Fig. 6), however, should be called St. Simeon. It was formerly owned by the Condesa de Añover y de Castañeda, who also owned the Heads of Apostles, in Mr. George Blumenthal's collection, which we can probably recognize as St. Philip, and James the younger. The St. Simeon in the Huntington collection, which Cossio is quite right in attributing to a later period, seems to me to have been painted about 1604-07; it is therefore closely connected in point of date with the St. Joseph in the picture of the Holy Family in the Prado (already discussed) and with the famous Portrait of a Painter in the Museum in Seville. It is very interesting to compare the right hand of the painter there depicted with that of St. Simeon, because it enables us to prove beyond doubt that the New York picture is of later date than the one in Seville. The heads of the two apostles in the Blumenthal collection doubtless belong to the artist's latest period, and are closely connected in point of time with the unfinished Group of Apostles in the Greco Museum in Toledo.

VI.

The Expulsion of the Money-changers from the Temple (Fig. 5) in the Frick collection, which, as is well known, was formerly in the Beruete collection in Madrid, was until lately considered the final interpretation of that subject which Greco painted so often. The pictures in the Cook and Yarborough collections were doubtless painted in Italy, and it was Cossio's opinion that the picture in the Frick collection—in consequence of its being a Spanish interpretation of the subject—is closely connected with those of the earlier period. We all, even the writer of this article, in an inexplicable way adopted Cossio's views, until the discovery of the hitherto unknown example in San Ginés, in Madrid (now exhibited in a loan from the R. Congregación del Sto. Cristo, in the Prado), has recently led the author to investigate the date of the Expulsion from the Temple. There can be no doubt that the picture, which belongs to the R. Congregación del Sto. Cristo, in St. Ginés, in Madrid, solves the problem, and that it belongs to the very latest period of this artist's work, in which he painted The Opening of the Seventh



FIG. 5. EL GRECO: CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.
Collection of Mr. Henry Clay Frick, New York.

Seal in the Zuloaga collection; the Adoration of the Shepherds, in the Metropolitan Museum; and the Feast in the House of Simon. The picture in the Frick collection—an inferior variation of which is in the National Gallery, London—cannot have been painted before 1600. It is only recently that we have examined this picture thoroughly. A comparison of the hands alone, as they are painted in these pictures, with those painted in the various periods of the renowned Greco's work, suffices to demonstrate conclusively that the picture in the Frick collection could not possibly have been finished, as Cossio would have us think, between his sojourn in Italy and in Spain, nor, as I said before, could it have been painted in the artist's first Toledo period. For neither in the eighties nor in the nineties did he paint hands like these, which, in a general way, seem to quiver and are not well modeled. It was only after 1603, after painting his pictures for Illescas (1603-04), and after painting the St. Bernard in the Greco Museum (1603), that we are sure to find such a treatment of the hands, such technique. It was only after the end of the century that Greco's painting of hands gradually deviated from the accepted manner. Still, in the nineties he followed more or less the rules of drawing. It was only after 1600 that—especially in his smaller pictures—he paid practically no attention to the modeling of hands. He rather makes them appear like candle flames, delicately shooting flames, in which the vibrating life of the bodies melts away, and vanishes.

We should uphold the fact, on which I have laid such stress, that the Christ, as well as the man bending, and holding his money-box on the left in the foreground, is allied to the types which we meet in the *Espolio*, dating from the early Spanish period. Let me, however, explain that during those years he painted another picture of the Expulsion from the Temple—a picture which is the link between the one in Lord Yarborough's and the one in the Frick collection. This picture is no longer in existence. The picturesque treatment of those types, starting from the *Espolio* period, has, as I have already repeatedly stated, made such great strides that we cannot imagine it possible to attribute the Frick example to the same date as the one in Toledo, or even the *Espolio*, in Munich. On the other hand, let me point out a certain artistic connection between the St. Sebastian in the Bucharest Gallery and Mr. Frick's Expulsion from the Temple.

It is well known that the Expulsion of the Money-changers was, for many reasons, a favorite subject with Greco. He liked it for purely artistic reasons, because it gave him the opportunity to represent all forms of emotional activity, and it also attracted him because he always endeavored to give the subject a more elevated religious interpretation. Greco, both as an artist and a man, made rapid progress from the time he painted the Expulsion from the Temple, in the Cook collection, to the later painting from St. Ginés, in Madrid. But, of all these paintings, the one in the Frick collection is the most characteristic. Here Christ appears like a bomb thrown in the midst of the crowd, which Greco employs as a means of enabling him to place all the other figures toward the sides of the pictures. Extremely ingenious and effective is the contrast between the excited demonstrations among the money-changers on the left, and the spiritual agitation of the apostles on the right.

In connection with the Expulsion of the Money-changers in Mr. Frick's collection, let me briefly discuss another of Greco's paintings in the same collection (Plate), showing St. Hieronymus as a Cardinal. Cossio has justly remarked that the model who posed for this St. Hieronymus can also be recognized among the apostles in the Expulsion from the Temple. And this Spanish author has done well to draw attention to the fact that Mr. Frick's picture—like others we are about to mention—is not a likeness of Cardinal Quiroga, but the model who posed for St. Hieronymus represented as a Cardinal. This is proved by the fact that in Greco's will two small pictures of St. Hieronymus as cardinal are mentioned. There are numberless pictures like these, of saints, which we know to be Greco's. Besides Mr. Frick, Mr. Lehman, in New York, possesses a large example (Fig. 7), and the Bonnat collection, in Bayonne, has a small picture without hand or book; there is also one in the National Gallery, London, and the Marqués de Castro Serna, in Madrid, possesses two smaller examples. The painting in the Frick collection is the only one of these which is signed. It is very difficult to ascertain the dates of these different examples. We will not attempt to settle the question whether or not the one in the London Gallery was painted in Italy. It is certain, however, that this is the earliest picture, and that the one in the Castro Serna collection follows it in chronological sequence. Doubtless the two New York examples be-



EL GRECO ST HIERONYMUS AS A CARDINAL
COLLECTION OF MR HENRY CLAY FRICK



Fig. 6. EL GRECO: ST. SIMON.
Collection of Mr. Fisher, M. Huntington, New York.



Fig. 7. EL GRECO: ST. HIERONYMUS AS A CARDINAL.
Collection of Mr. Fisher, M. Huntington, New York.

long to the artist's latest period. Still, I do not think that the one in the Frick collection was painted toward the end of the artist's life. It may be considered to be of about the same date as the *Expulsion from the Temple*.

This picture is very unusual, and one can readily understand that the *St. Hieronymus* has been thought to be a portrait, especially so because Greco himself handled his subjects in almost the same manner in two portraits which are known to be genuine. These portraits are, the one of *St. Louis Gonzaga* (formerly in the *Nemes* collection, but now in the *Stephan van Auspitz* collection in Vienna), and one which I consider, perhaps, the artist's latest portrait, *Cardinal Tavera*, in the Hospital of *San Juan Bautista* in Toledo. If we compare the threadbare parts of the clothing, and also the left fore-arm and the left hand, in the Toledo picture with the one in New York, their connection is quite apparent.

If, on the one hand, Greco, in his *St. Hieronymus*, treats his model too much as a portrait, on the other hand he fills us with admiration by the manner in which he was able to idealize the character of his model, until he elevated it far above that of a human being. Greco accomplished this by means of that Byzantine note, that intense seriousness, that love of symmetry, that great power of uplifting, or I might say of idealizing his subjects, which so often gives to his great altarpieces their wonderful inspiration. Without having the fabulous brilliancy of a *Crivelli*, or employing the diverting accessories of a *Dürer*, Greco has succeeded in painting the figure of the great religious teacher so strongly that he seems to stand before us, a giant, both in body and spirit, an old man in perfect physical and spiritual strength.

A GROUP OF JAPANESE SCREEN-PAINTINGS IN THE
FREER COLLECTION AT WASHINGTON · BY LAU-
RENCE BINYON

WE have definitely passed the stage when Oriental art was considered a pleasing curiosity, an affair purely of craftsmanship and decoration, and we have begun to realize that the painting and sculpture of India, China and Japan are expressions of the inner spirit of those countries, worthy to be compared with the painting and sculpture of Europe. But while special students will no doubt continue to study the whole history of these arts in their several developments with scientific impartiality, there are certain phases, certain periods, certain groups of work, which hold our Western interest above the rest and touch us more nearly and keenly, just as no doubt others are destined in their turn to answer to some fresh need or revived taste among art-lovers in the future.

The group of Japanese screen-paintings in the Freer Collection, about which I would write these brief notes, have, for instance, a contemporary interest for us to-day, because they illustrate problems and tendencies in design of a sort which acutely engage the ambitions of the young generation of our Western artists. But they are also things of quite extraordinary beauty.

The art of Japan, revealed to us so short a time ago, has already undergone a number of vicissitudes in judgment and appreciation at the hands of Western critics and collectors. At first it was the work in lacquer and in metal which fascinated by unparalleled exquisiteness of workmanship; then came the vogue of the color-print and Ukiyo-yé, in which school alone the Japanese were supposed to have authentically shown their pictorial genius. A reaction from this mood tended to adopt the standpoint of Japanese connoisseurs, who have always despised the color-prints and idolized the classic ink-paintings of Ashikaga times or yet earlier Tosa scrolls. And again, quite recently, the fuller revelation of Chinese painting in its ancient times of splendor has caused a perceptible slighting of the whole achievement of the Japanese painters. Now as regards the masters of the Chinese-inspired renaissance in the fifteenth and sixteenth centuries, it is impossible that they should ever be for us what they are to the Japanese. We have to make our own valuation, with the art of the whole world in view; and these masters, with

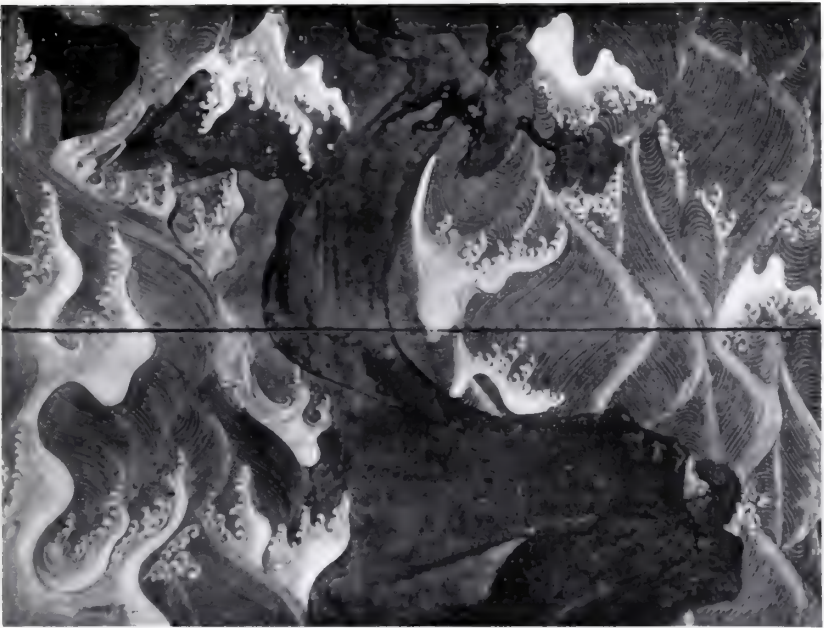


Fig. 1. Sovietist: Waves.
(Detail: Two panels only.)

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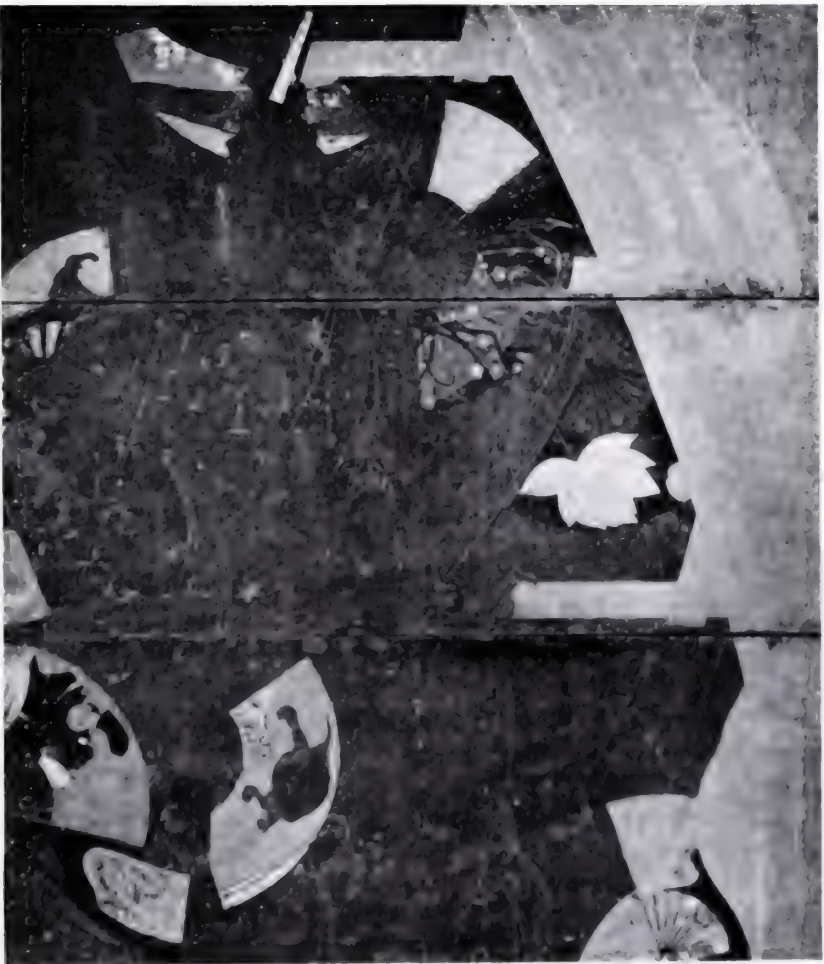


Fig. 2. Sovietist: Waves on Fans.
(Detail: Three panels only.)



FIG. 3. SOTATISC: AUTUMNAL MOONRISE.
Charles L. Freer Collection, The National Gallery, Washington—P. 4

all their personal force, cannot rank for us with their Chinese fore-runners and exemplars. Yet we need not regret that this flooding wave of Chinese thought and Chinese art swept over Japan in the fifteenth century and absorbed so many native gifts; for it was just the fusion of Chinese with Japanese qualities which made possible the rather later phase of painting to which this note is devoted; a phase which is likely, I surmise, in the future to hold the admiration of the world more securely than any other phase of the painting of Japan.

The works I write of are all painted upon folding-screens. The screen afforded opportunity for design on a bigger scale than the usual types of painting, *kakemono* or *makimono*, and serving as it did in a Japanese house (in the office of a wall) retained something of the character of mural fresco. Yet being made up of folding leaves—the number of leaves varies from two to eight—the screen presented problems of its own; for the arrangement of it might necessitate some of the leaves being hidden; and the painter must contrive that each leaf should be a satisfying composition in itself as well as build up the harmony of the whole.

Almost everything in Japanese art derives from China; and the decorated screen doubtless was a Chinese invention. But in China the screen tended to fall into the hands of the craftsman, while in Japan it was a favorite form of painting with the great original masters.

The vestiges remaining from the early periods of Japanese painting point to an art closely modelled on that of China, but developing gradually features of national character. The Yamato or National style had for one of its attributes a passion and a genius for representing action and energetic movement (as befits a warlike race) and for another a gift for rich and splendid color. In the fifteenth century the glory of this school was decaying, and a reversal of taste let in the flood of Chinese ideas, especially the ideas of that sect of Buddhism called the sect of Zen or Contemplation. And from themes of battle and adventure or ceremonious court-life, the painters now turned to nature, happy to evoke by some slight ink-sketch of mountain and stream, or bird and blossom, the richly contemplative mood. These painters were almost all Buddhist priests and amateurs rather than professional artists. *Sesshiu*, the most renowned of them all, painted screens, always in monochrome though

sometimes also tinted in subdued color. Mr. Freer has an example, fine in composition but appearing rather dry and formal when compared with a magnificent pair of snowy landscapes in the same collection (the screens were almost always painted in pairs) attributed to a Chinese master who settled in Japan, was adopted into the Soga family, and was one of the chief leaders in the Zen renaissance.

But the screens with which we are concerned are of a different character. They represent, as I have said, a fusion of Chinese with Japanese style. Certain masters of the Kano school took the first step. Kano Motonobu married the daughter of one of the last great masters of the Tosa line, and so became part heir to the Yamato traditions. Already in his work a native element is very palpable; he was not exclusively devoted to Chinese subjects; and he formed a vigorous manner essentially different from that of any Chinese exemplar. Motonobu's grandson, Yeitoku (1543-1590), born into a time when, for the moment, external magnificence and (by reaction from Ashikaga reticence and suggestion) a certain sumptuous solidity were in vogue, created a new phase of Kano painting, of which the typical masterpiece was the six-fold screen. *The Pines on Wintry Mountains* (Frontispiece) in this collection is one of Yeitoku's grandest works, and is destined, I believe, in time to be one of the famous pictures of the world. The basis of the design is Japanese; the rounded hills and banks, the defined layers of mist or cloud, these belong to the established conventions of the Tosa style: but there is a synthetic power, an emotional concentration, a massive grandeur in the conception and design, such as none of the Tosa artists ever reached. The screen, with its noble style, summary and disdainful of small beauties yet never dry or empty, has an elemental breadth and an altitude of spirit such as, in literature, we associate with a poet like Aeschylus. How fit a setting, indeed, this would make for some great tragedy! In the Freer Collection are other screens by Yeitoku, screens on which are painted episodes from the story of Ming Huang, that famous Emperor of China in the eighth century, whose extravagant devotion to beauty and aesthetic pursuits brought him and his beautiful mistress, Yangkuei-fei, to a tragic end. For Yeitoku painted all kinds of subjects—figures, landscapes, tigers and dragons, deer of the forest, colossal pines with eagles on their branches; and he painted ink-pictures in the orthodox Kano style; but his greatest work is undoubtedly in his screens. He and his

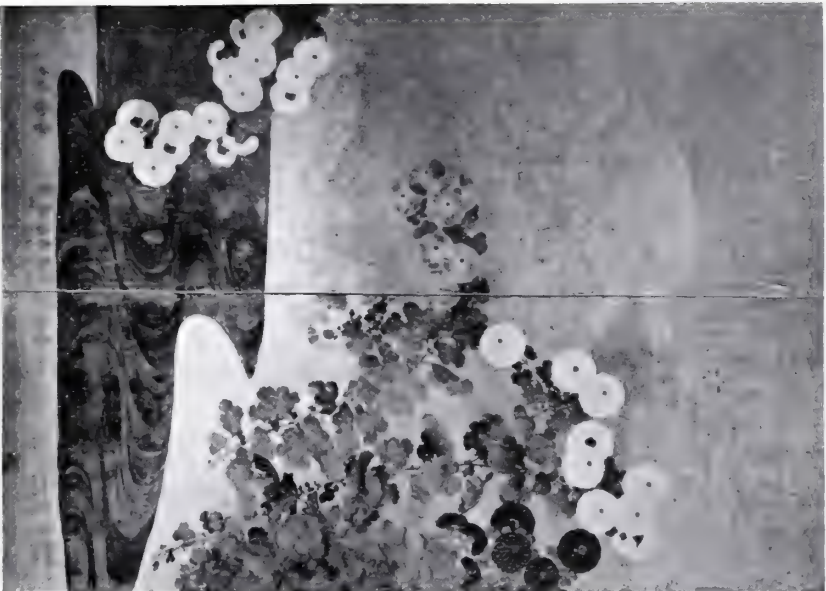


FIG. 4. KOBIN: CHRYSANTHEMUM SCREEN.
(Detail: Two panels only.)

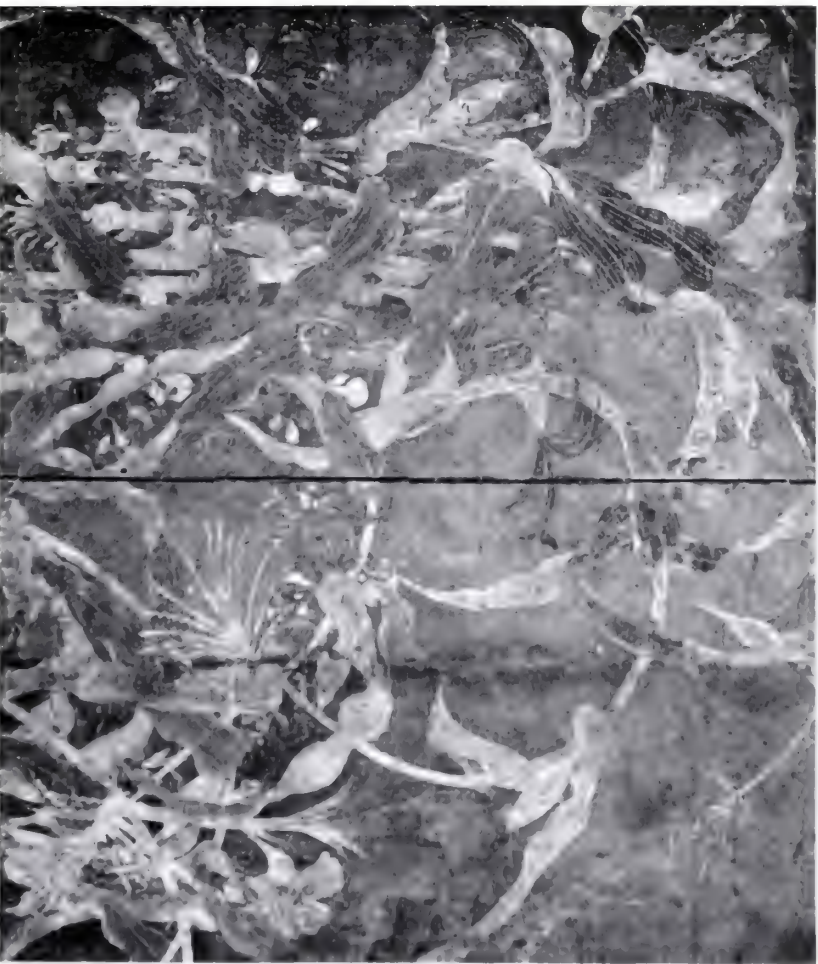


FIG. 5. KOEITSU: MAIZE AND CORNUCOPIA SCREEN.
(Detail: Two panels only.)

pupils produced these in vast numbers, and they were set up, blazing with gold and color, to fence the route by which the conqueror Hideyoshi made his progresses. The gold leaf, applied in small squares, on which these screens are usually painted, gives a peculiar lustre to the pigments.

After Yeitoku other masters of the Kano line painted screens in a similar manner, though there was a tendency to react from the ornateness of Yeitoku's mature style and to revert to a more purely Chinese manner. We see this reaction in the work of Yeitoku's grandson Tanyu (1612-1674), a master of overwhelming influence in his day and a great virtuoso of the brush. Tanyu is represented at his best and soberest in the Freer Collection with a pair of screens painted in tones of silvery gray, of which the distant Fuji is the theme. But I am here concerned rather with a group of seventeenth century artists who form a separate school, and especially with the three great masters, Koyetsu, Sotatsu, and Korin. It is by the name of the last of these, Korin, that the school has come to be known; yet not he but Koyetsu and Sotatsu were the originators of this specific style.

Koyetsu's paintings are of excessive rarity, but Mr. Freer has had the good fortune to get together more examples than any other collector can boast. Of Koyetsu himself, as of Sotatsu, we know practically nothing, though it is recorded that he was unequalled as a connoisseur of swords; and in his lacquer designs, as in his paintings, he led the way for Korin.

Yeitoku's screen-paintings probably afforded the starting point from which Koyetsu developed. But Koyetsu's art ripened into something purely and intimately Japanese, though not narrowly derived from old Japanese tradition. Experience of the great horizons of Chinese art gave a freedom and freshness in handling the motives of the Tosa masters. As Fenollosa noted, Koyetsu's problem was the expansion to mural scale of the miniature painting of flowers, trees, streams, etc., so delicately done as accessory to the figures on old Tosa rolls. But Koyetsu is as daring as he is delicate, and his art becomes something intensely personal. It was as if he sought to express the very genius of the flowers, just as Sotatsu was to paint the very element of water. We reproduce a fragment (Fig. 5) from one of two screens in the Freer Collection, both inspired by the intricate beauty of growing maize with twining morning-

glories among the stalks and a strong head of flaming coxcomb erect in the rich tangle. So true is the painting of leaf and flower, that we might have the illusion of an effort of "naturalism" were it not that the sense of consummate design, and the satisfaction of it, wins over everything. We might have had such things in European flower-painting if men like Titian had given to such themes what they gave to figure-design. At the other end of his range Koyetsu takes scattered motives from nature, and, with complete defiance of natural aspect in the whole, relates them to each other in a single scheme of audacious decoration. A bridge over a blue rushing stream; boat and water; and then, an exquisite fall of pendent vine-leaves or (in the companion screen) a shower of painted fans (Fig. 2); such are the elements of an astonishing pair of screens in the Freer Collection, which would be bizarre if they did not leave the impress of a rare and severe sense of beauty.

Decoration: that is the word usually applied to these screens; superb decoration. Yet the word is inadequate. Decoration commonly carries the idea of space pleasantly filled, and intended not to focus the attention but to create a gracious atmosphere. But in these screen-paintings we feel that an emotion is expressed and communicated, we see that the painter achieves a unity and that his work gives up its treasure only to close contemplation.

Such a screen as the Autumnal Moonrise (Fig. 3) by Sotatsu, which we reproduce, is a painting which we can gaze at long before we penetrate its full beauty. This enchanting work, with the tremulous tall flowers and grasses showing exquisite tones and tints against the dull silver ground, is far removed from naturalism; yet what Western master of landscape has given more of the wonder and mystery of solitary moonrise? Abstract design and natural form are here perfectly balanced. In other screens the secret of these painters' method is more exposed. Instead of starting, as our way is, with the representation of a scene and selecting from that, and emphasizing, the elements which are to compose the design, they start from the other end; the first idea is an abstract design consisting of related or opposed forms, masses, tones; and into this design they fit or melt whatever they choose of natural form and color. It may be that nature gives the first hint for the design; but the painter does not feel tied to nature in any way, he can be just as abstract or as concrete as he wishes. This re-combining of elements into a new unity

is, of course, just what every true artist brings about; but in Western painting it is obscured by the preponderating representative and illusive element. The tendency of the latest movements in Western art is to try to get free from the shackles of representation and, in its extreme phase, to eschew natural form altogether. Unhappily these experimenters are not in the position of a Koyetsu or Sotatsu, whose art was not a violent and self-conscious revolt but a natural flower on the old stem of the art of their country.

Mr. Freer has a number of screens by Sotatsu. Among them is a splendidly original pair of screens of Waves (Fig. 1), the prototypes of the famous Wave-screen by Korin in the Boston Museum. Others are of what we call still-life; but a clothes-horse with brocade dresses thrown over it is enough for Sotatsu, with his masterly spacing, to make an august design.

Of a later generation were the brothers Korin and Kenzan. Kenzan is as famous for his pottery as Korin for his lacquer. Both were splendid painters, though Kenzan's work is very rare. Korin contributes to the style created by Koyetsu a vibrant energy and audacity which seem sometimes like defiance. More dazzling and arresting, he is less subtle and profound. The Freer Collection represents Korin less impressively than the two older masters, but contains fine examples. The Chrysanthemum screen (Fig. 4) which we reproduce is in Korin's soberer mood; the flowers are more formal, less sensitive, than Koyetsu's or Sotatsu's, but how strong and satisfying is the design! Among works by Kenzan in the collection is a screen of great beauty: simply the edge of a hillside, carpeted thick with summer flowers, and with the slim branches of a single tree rising against the clear gold of empty sky.

I hope I have sufficiently indicated the high interest and importance of this glorious group of screens which form but a small part of Mr. Freer's wonderful collection. There is no grander flower-painting in the world's art. But let the reader be warned that he must not judge by reproductions. No paintings appear less to advantage in photography. The screens themselves must be seen to be appreciated.

PORTRAIT OF JAMES ROSS, PAINTED BY THOMAS
SULLY · BY CHARLES HENRY HART

“**I** WAS born in Horncastle, Lincolnshire, Great Britain, 1783. Have resided in Philadelphia since 1808.” Thus wrote Thomas Sully on the 25th of September, 1860, to the writer of this note, and in the dozen years that elapsed before he passed away I had the good fortune to know him and to visit him in his studio many times. These few words embody all the biography necessary to record up to his twenty-fifth year, when he crossed the ocean for twelve months’ study in London. Upon his return he took up portrait painting diligently and he pursued it with assiduity until he entered his ninetieth year, leaving behind him a record of about two thousand portraits, beside nearly six hundred compositions that he had painted, or an average of quite thirty-six paintings a year during his art life of three score and ten. In this patriarchal period Sully did what no other painter that I know of ever did, he kept a chronological list of the pictures that he painted, making a catalogue of inestimable value and importance to posterity. Sully’s most famous painting is doubtless his portrait of Queen Victoria, painted in Buckingham Palace between March 22nd and May 15, 1838, six weeks before her coronation, which he signed with the date when it was finished. From this he made his heroic whole-length of the Queen ascending the steps of the throne, by choosing which position he secured, through the long sweeping robes, a grace and regal dignity for the figure that would have been impossible had the Queen’s actual stature been represented. The original study of the head is in the Metropolitan Museum of Art, New York, a bequest from the painter’s grandson, while the whole-length belongs to the St. George’s Society of Philadelphia, for which it was painted. A half-length, that was painted to be engraved, is in the Wallace Collection, at Hertford House, London. But when this important picture was painted Sully’s art was waning. He was fifty-five years of age and for nearly a decade had been running down hill in his art, his best pictures being his early ones. Therefore it is that his masterly portrait of James Ross, painted in 1813, has been selected for reproduction. It is superlatively fine in portrait art and Sully never painted a more virile head or one with greater authority, although he did paint some larger and more elaborate portraits, espe-



THOMAS SULLY. Portrait of Joseph Bonomi.
Pennsylvania Academy of Fine Arts, Philadelphia

cially the whole-length of General Jonathan Williams, the founder of West Point Military Academy, which may be considered the painter's masterpiece.

James Ross (1762-1847), a name almost unknown except to the few, was a very important son of Pennsylvania, the successor of Albert Gallatin in the United States Senate, the personal friend and private counsel of Washington as well as his attorney-in-fact for the management of his Western lands. He was a man of decided character, great eloquence and mental strength, and unaided settled the famous Whiskey Insurrection of 1794, which is sufficient proof of his great personal courage. His portrait was painted, according to Sully's Register, "for the [Pennsylvania] Academy of Fine Arts," to whose courtesy we are indebted for its use. The painting, 30 x 40 inches, is so admirably reproduced that any description would be superfluous; the modeling of the head, firm and solid, and the broad treatment and the freshness of the color are, however, especially noteworthy.

TWO PICTURES BY JOOS VAN CLEVE (MASTER OF THE DEATH OF THE VIRGIN) · BY STELLA RUBINSTEIN

INCLUDED in the collection of George and Florence Blumenthal are two pictures of unusual interest and beauty, by a painter about whom comparatively little has been known.

Before going into the artistic details of the pictures it is essential to speak of the development of and the controversies concerning the painter, who, until the nineteenth century, was known as the Master of the Death of the Virgin, and even now continues to be so designated on account of his two early masterpieces of this subject, one in Munich, the other in Cologne.

In 1514 a high official at the court of the Emperor Maximilian, Nicaise Hackenay, of Netherlandish extraction, whose family had established itself in influential positions for generations on the Rhine, had ordered these two paintings of the Death of the Virgin, one of which, from the Church of St. Mary of the Capitol, is now in the Munich Pinakothek, and the other, its reduction, from the Church of Neumark, a small town near the Rhine, in the Cologne Museum. The fact that the pictures had been in Cologne and ordered by a man

holding a position of importance, notwithstanding his Netherlandish origin, seemed to some critics sufficient reason to ascribe the painter to the school of Cologne, which ascription is still sometimes associated with him.

Carl Justi, Firminich-Richartz, A. J. Wauters and other eminent historians agree that his artistic career was almost entirely confined to Antwerp, where his orders were most frequently received. He is supposed to have been born in Cleves about 1485 and to have died in Antwerp in 1540.¹ In the latter city he was admitted to the Guild in 1511, made Dean of the corporation in 1519 and again in 1525. His real name is Joos van Cleve, or van der Becke, called Cleve the elder, in contradistinction to Joos van Cleve, or "Sotto van Cleve," a painter of some excellent portraits and pictures who died in Antwerp between 1553 and 1561.²

It has never been definitely known just what the relation between these two painters was, but no doubt existed in the minds of the early critics as to their distinct identity. Van Mander in his book on Painters speaks of the Master of the Death of the Virgin as having painted "des Vierges Environnées d'Ange,"³ and discourses on the degree of his relationship to Van Cleve le Fou, or Sotto. A. Siret, in his Dictionary, also mentions two Van Cleves, and only the later critics like Hymans⁴ and Louis Fourcaud,⁵ confound the two artists as one. Carl Justi⁶ gives convincing reasons for their separate identification, and A. J. Wauters also speaks of them in his Catalogue as two distinct painters.

This particular confusion was not the only one that arose regarding our painter. Eiseman identified him with Jan Joelst⁷ owing to the resemblances existing in the works of the two men. Wurzbach⁸ in his turn abolished this theory and identified the Master of the Death of the Virgin with Jan Schoreel. Ludwig Kaemmerer,⁹ speaking of the altarpiece in the Reinhold chapel in the church of Dantzig, identifies the monogram with the name of Joos van Cleve. Unconsciously other critics before him pointed to the same conclusion in more or less indirect ways, as is evidenced in Passavant,

¹ Wauters: Cat. du Musée de Bruxelles, 1908, p. 40.

² Wauters: Cat. du Musée de Bruxelles, 1908, p. 40.

³ Van Mander: Le Livre des Peintres. Traductions de Hymans, p. 243.

⁴ Van Mander: Le Livre des Peintres. Traductions de Hymans, p. 243.

⁵ André Michel: Hist. de l'Art, Vol. V, p. 293.

⁶ Jahrbuch der kgl. preuss. Kunstsammlungen, 1895, p. 22.

⁷ Beiblatt zur Zeitschrift für bildende Kunst, 13 November 1874.

⁸ Zeitschrift für bildende Kunst, 1883, p. 47.

⁹ Jahrbuch der kgl. preuss. Kunstsammlungen, 1890, pp. 150-160.



FIG. 1. JOOS VAN CLEVE: HOLY FAMILY.
Collection of Mr. George Bunnell, New York.



FIG. 2. JOOS VAN CLEVE: HOLY FAMILY.
New York, 1904.



Fig. 3. JOOS VAN CLEVE: CRUCIFIXION.
Collection of Mr. George Blumenthal, New York.



Fig. 4. JOOS VAN CLEVE: CRUCIFIXION.
Lynn, Mass.

who, speaking of the Dantzig altarpiece, ascribed it to the School of Calcar, while Scheibler¹ criticises this statement and gives it to the School of Cologne, to the Master of the Death of the Virgin.

A monogram similar to the one above mentioned was noticed by Firminich-Richartz² in others of our Master's pictures, and he also identifies it with the name of Joos van Cleve, or van der Becke. Carl Justi³ has no hesitation about calling the Master of the Death of the Virgin and Joos van Cleve one and the same person.

Examining the early paintings of Joos van Cleve, one is struck by their resemblance to the Calcar altarpiece by Jan Joelst. These resemblances, which long ago were noticed by Hotho⁴ and endorsed by later critics, lead to the conclusion that the two men, one of whom died in 1519, and the other, who continued to produce until his death in 1540, were Master and pupil.⁵

The individual types and the arrangement of the details in the Death of the Virgin and the altarpiece by Jan Joelst are indeed very similar. Some of the figures of this altarpiece, such as the Virgin, the spectacled Saint, and the figure of the Samaritan can be found in even later pictures of Joos van Cleve, who was also greatly influenced in this later period by Quentin Matsys and Gossaert, called Mabuse. In this period his backgrounds alone no longer show any survival of the influence of his master, but indicate an entirely different inspiration, that of Joachim Patinir, with whom he came in contact about 1515 when the latter was received at the Guild in Antwerp.

The Death of the Virgin was for a long time considered the earliest work of our Master, but Hulin⁶ has ascribed to him the still earlier Adam and Eve in the Louvre, dated 1507, in which, in his opinion, the most typical traits of the St. George and St. Christine of the Death of the Virgin appear unmistakably.

Between the period of the Adam and Eve, painted in 1507, and the Death of the Virgin and the Dantzig altarpiece, painted about 1514 and 1515, no other works seem to be ascribed to the Master of the Death of the Virgin. But there are numbers of later pictures

¹ Zeitschrift für bildende Kunst, 1883, p. 61.

² Zeitschrift für bildende Kunst, 1894, p. 191.

³ Jahrbuch der kgl. preuss. Kunstsammlungen, 1895.

⁴ Hotho: Geschichte der deutschen und niederländischen Malerei, Vol. II, p. 187.

⁵ Jan Joelst painted in Calcar from 1505 to 1508, returned to Haarlem in 1509 and died there in 1519. See Cat. critique of the Exposition in Bruges in 1902, pp. xxiv-xxv.

⁶ Cat. critique of the Exposition in Bruges. 1902. Introduction by Georges Hulin de Loo, p. xxvi.

scattered throughout the European museums and private collections in which we can admire the very Flemish atmosphere, the beautiful design and composition, the smooth, transparent texture of the skin, the marvelous harmony of color and the exquisite grace which characterized each figure and every detail of this master's work. All these rare qualities are combined in the two pictures owned by George and Florence Blumenthal, the one representing the Holy Family, the other a triptych, with the Crucifixion in the center panel.

In the Holy Family (Fig. 1), against a light green background spotted here and there with darker color, sits the Virgin, wearing a dark blue dress with a red mantle, and having a white scarf draped over her reddish-blond hair in such a way as to expose her left ear. She supports with her right arm the naked infant Jesus, slightly reclining on a white cloth and suckling at his mother's breast, which he holds in his hands.

On the gray table before her are some cherries, a few of which she holds in the long thin fingers of her left hand. Near the cherries lie a half of an orange, a slice of orange peeling and a knife. St. Joseph is to the left, standing behind a high lectern on which is an open book. He wears a broad-brimmed hat and a blue-green blouse. A pair of spectacles are balanced on his nose and his mouth is slightly opened as if he were reading aloud. In front of the lectern is a flower vase containing a lily.

The intimacy of this picture is exquisite. St. Joseph has the air of the kind, indulgent father of a happy family, while the Virgin, with her charming grace, and the Infant with his round stomach, large head, small ears, beautiful skin and delicate coloring are absolutely adorable. The fine handling of the brush is particularly in evidence in the beautiful finish and texture of the skin of mother and child.

The Holy Family in the National Gallery in London, here reproduced (Fig. 2), is a representation almost identical with the one in the Blumenthal Collection, with the slight difference that the Child is standing instead of reclining, the left hand of the Virgin is in a somewhat different position, and the flowers in the vase are not quite the same. Otherwise the Virgin is so similar as to seem almost an exact copy.

Several other pictures of the same subject exist, showing also a great similarity to the one under discussion. In the Lippman Col-

lection (sold in 1912) there is a Holy Family by Joos van Cleve very like ours and almost identical to the one in the London National Gallery. But the background differs, showing the landscape to one side like that in the Holy Family in the collection of Captain Holford of London and another in a collection in Paris. The Infant in the Holford picture is the same as the one in the Blumenthal Collection, but in a different position. While the Virgin is very similar, her dress differs, and St. Joseph shows variations also. In the Holy Family in Paris all the personages resemble greatly those in our picture, except that the Infant is standing instead of reclining. An altarpiece in the Imperial Museum of Vienna presents the child with the same physical structure, and this is again observed in the painting, Virgin, Child and St. Anne, in the Munich Pinakothek.

The other picture under discussion is a triptych, the center panel representing the Crucifixion (Fig. 3). The background, in the manner of Patinir, is a varied landscape of rocks, woods, hills and a winding stream spanned by a bridge. To the left is the city of Jerusalem. The dominant tones are blue and green.

Nailed to the cross hangs the dead Christ. Around his loins is a scarf, the ends of which float in the air. His body is admirably modeled, and his pale face, with the slightly opened mouth, shows profound suffering.

At the foot of the cross is St. Nicodemus in a blue-green robe with a mantle of lighter color. His feet are bare and in his right hand he holds the cross, while his left is posed on the head of the donor, who kneels near him with folded hands and is dressed in a red robe with a black velvet mantle having a fur collar. His hair and beard are black. To the left of the cross, in an attitude of deep suffering, with clasped hands, stands the Virgin, clothed in a dark dress with a blue mantle. A white scarf is on her head, which is bent forward, with the eyes half-closed and the mouth slightly opened.

St. John, with a slightly forward movement, holds out his hands in a gesture of despair and helplessness. His red robe is covered with a violet mantle which is blown by the wind as he advances. His outstretched hands, slightly opened mouth and whole attitude suggest his sorrow and complaint at the injustice that has been done. A skull and crossbones are in the foreground at the foot of the cross.

The left wing has a similar landscape background. To the left

stands St. John with red hair, clothed in a short brown tunic and a red mantle. His legs are bare, and on his right arm, which is covered by his mantle, he holds a white lamb. Pointing to it with the forefinger of the left hand, he turns to St. Catherine, who stands near him. Her hair is golden, and she is very sumptuously clothed. She wears a brown brocaded skirt, a bluish green, richly embroidered tunic with a full mantle of the same color, lined with light blue. In her right hand is an open book, while with the left she holds the hilt of a sword near the end of which on the ground lies a wheel, the symbol of her torture.

The right wing repeats the same character of landscape background. St. Anthony of Padua stands to the left, robed in the gray habit of the Franciscan order, and holds in his right hand a closed book on which sits the naked Infant Jesus, while in his left hand is a cross with the crucified Christ. Next to him stands St. Nicholas of Tolentino in a black habit of the Augustine order, holding in his left hand a lily, and in his right hand a plate on which appear birds that he is just bringing to life.

This entire triptych is of great beauty. The coloring has a marvelous freshness, the skin is of an unusual transparent texture, while the hands, and all the details, show an exquisite finish, and the expressions and poses a rare dignity. It was probably done about the same time as the one in the Naples Museum (Fig. 4), in which nearly all the details are the same, but which is decidedly inferior in quality.

The backgrounds are almost identical, and are inspired by Patinir. The Christ is similar, St. Catherine the same as the Magdalen at the foot of the cross, the Virgin and St. John show great analogies, as does also the donor.

The landscape can be compared to the one in the Adoration of the Magi in the Kaiser Friedrich Museum in Berlin; the Virgin, to the St. Anne in the picture of the Virgin, Child and St. Anne in the Pinacoteca in Modena. Also in the collection of Consul Weber there was a Christ on the cross, a Virgin and St. John very similar to those in our central panel.

TINTORETTO'S DIANA¹ · BY ARTHUR POPE

ONE of the most important pictures by any of the great Venetian masters of the sixteenth century that have been brought to this country has recently been secured by Mr. Samuel Sachs of New York, who proposes to loan it seven months of each year to the Fogg Museum of Harvard University, where it has already been exhibited. It is an unfinished painting of Diana by Tintoretto (Fig. 1), formerly in the collection of John Ruskin, who bought it from the painter Nerly in Venice in 1852 for thirty pounds! In Ruskin's letters to his father during the spring of that year there is an account of how he bought the picture, which was placed in a frame that covered over most of the landscape, as a Veronese, but soon afterwards discovered it to be by Tintoretto.² To the student it is perhaps all the more interesting in being unfinished, for it shows Tintoretto's entire procedure, while at the same time the incompletion of the lower portion hardly mars the beauty of the work as a whole, so clearly are the rapid strokes indicative of the artist's final intention, and so masterly are they in themselves.

The other works by Tintoretto which this picture most closely approaches in general conception and design, as well as in size and handling, are the famous pictures in the Anti-Collegio of the Ducal Palace in Venice, the Bacchus and Ariadne, the Three Graces, the Minerva Repelling Mars and the Forge of Vulcan, which are to be regarded as perhaps the most noble of all Tintoretto's compositions; and, although the date of this picture cannot be fixed definitely, it must at any rate be thought of as belonging to the rather small but supreme group of masterpieces dealing with mythological subjects to which these four pictures, finished in 1578, belong.

The Diana, like the "quatrain" of the Ducal Palace, is extremely simple in scheme, with the figures nearly filling the canvas; and, when one considers the amplitude of pictorial effect that is achieved, it is, like them, composed out of astonishingly little material—a figure, two dogs, only the head of one being seen, and two bits of foliage, against a mere hint of valley and hill and sky which yet manage to give an impression of very great space. In all of

¹ This picture has been published by F. Mason Perkins in the *Rassegna d'Arte* for February, 1916.

² See Library Edition of Ruskin's Works, Vol. XI, p. 376, note.

these pictures, except the *Forge of Vulcan*, in which the figures are arranged in a horizontal circle that has considerable depth, the figures and accessories are arranged in a vertical plane which is parallel with the plane of the picture, relieved against a distant landscape, the variations in whose tone, although perfectly natural and convincing, are governed entirely by exigencies of design and expression. The figure of Diana in this picture is placed so as to cut diagonally through the center of the composition—a scheme frequently used by Tintoretto; the tree in the upper left-hand corner fills out the foreground plane, to correspond with the lower right-hand corner; and the tree at the right balances the general shape and measure of the dog in the lower left corner. Most wonderful is the rhythmical pose of the figure, which is similar to that of the middle figure in the *Three Graces* (Fig. 2); it is based on a portion of a spiral curve, as in many of Tintoretto's figures. The line of the dog on one side, and of the tree on the other, seem to be connected to the ends of the line running through the figure, so that the whole foreground is based on a simple line sequence, which swings forward and back in a lovely balance within the space included in the foreground plane. The binding of a composition together by such a line sequence was a favorite device of Tintoretto's; in a composition with many figures, it is illustrated especially well in the *Miracle of the Slave* in the Venice Academy. In the work of no other painter does the human figure seem to fall into its place in a composition with such felicity, with regard to naturalness and reasonableness of action, and to beauty of pose and of pattern on the flat surface, all at the same time.

In the nobility and restraint in the action of the figures, as well as in the simplicity and yet satisfying completeness of its whole conception, this picture of Diana confirms one in the impression that, although not consciously classical, Tintoretto, in these few mythological pictures, comes nearer to the lofty spirit of the great Greek sculptors of the fifth century than any other artist since their day.

In its present state, as left by Tintoretto, the upper part of the picture seems to be practically finished; but in the lower half, although extraordinarily real existence in three dimensions is indicated by the broad masses of light and dark swept in so surely, the dark-brown ground of the canvas is, except for one or two heavily loaded lights, hardly more than "run over" with light strokes, and



FIG. 1. TINTORETTO: DIANA.
Collection of Mr. Samuel Sachs, New York



FIG. 2. TINTORETTO: MERCURY AND THE GOATS.
Private Collection, Venice

in many places is entirely untouched. In its decisive vigor the sketching in of the legs is, in handling, exactly like that of the tempera studies in the British Museum. Apparently Tintoretto first of all sketched in the whole figure in this way to get the action and the placing on the canvas, and then covered this skeleton of paint with flesh and clothing; and we may accept this as his usual method of procedure in the work of his great period. Evidently the legs were to have been covered with drapery with only part of the right foot actually showing in the finished picture; but the structure of the figure would have governed the folds of the dress and would always have been felt as existing beneath them. The drapery over the legs might very likely have been a subdued blue-green, if completed, but, except for a little dull green, there are no cool tones in the picture as it stands at present; even the landscape is warm gray in tone—yellowish and pinkish—like most of the San Rocco landscapes. A superb bit of design is the placing of the dull red bodice as a controlling accent in the center of the picture.

When Ruskin failed in his attempt to get the Trustees of the National Gallery to purchase the *Marriage in Cana*, now in the Salute, and the *San Cassiano Crucifixion*, it must have been no small consolation that he was able to take home with him, this same year, a picture almost worthy to be placed beside the great four of the *Anti-Collegio*. Surely to us in America no other picture can ever call up such rich and vivid memories of the paintings in the Ducal Palace as this *Diana*.

THE MARTELLI DAVID AND THE YOUTHFUL ST.
JOHN BAPTIST · BY ALLAN MARQUAND

ALL who are interested in the history of Italian sculpture will be grateful to Mr. Joseph E. Widener for having added to his valuable collection two such monuments of historic interest as the Martelli David and the Giovannino or Youthful St. John Baptist.

The Martelli family became established in Florence in the thirteenth century and rapidly assumed a position of distinction. Forty-eight times is the name of a Martelli found among the Priors of Florence, and nine times among the Gonfalonieri. A Cardinal, an Archbishop and an Archduchess figure in their family tree. The Martelli intermarried with the principal families of Florence. In the early fifteenth century they were known as wealthy bankers; one of their number, Roberto, who furnished funds to the Emperor and to the Pope, assisted in financing the great Ecumenical Council which aimed to reunite the Greek and Roman Churches. It is of even greater interest to us to know that Roberto and his family were distinguished connoisseurs of art. In 1510 Albertini records that the Casa Martelli contained many Roman antiquities, and toward the end of the century, in his work "*Le Bellezze della città di Firenze*," Bocchi speaks of Roberto Martelli as the foremost connoisseur of the work of Donatello. Bocchi's tribute is worthy of special emphasis: he writes: "If our city owes much to Donatello for having advanced it with so many beautiful works, much more does it owe to Roberto Martelli, who spared no expense in assisting him to become a distinguished sculptor." Evidently, in the sixteenth century it was generally known that Roberto Martelli was a special patron of Donatello. By 1550 this knowledge assumed in Vasari's inaccurate mind the following form: "Donatello was brought up from early childhood in the house of Roberto Martelli, and by his many good qualities, as well as by his diligence in the study of art, he secured the affection, not only of Martelli himself, but of his whole family." Modern criticism has shown that Donatello was born in the year 1386 and that Roberto did not see the light before 1406 or 1408. Hence Roberto's appreciation of Donatello must be dated after the latter had already become a well-known sculptor. This appreciation, however, was of an enduring char-



Fig. 1. DONATELLO: DAVID.
Medici Collection, Florence.



FIG. 2. DESIDERIO DA SETTIGNANO: BUST OF INFANT ST. JOHN BAPTIST.
Walencey Collection, Philadelphia

acter. Until very recently the Casa Martelli could boast of the following works of Donatello: (1) A very spirited and beautiful family coat of arms, (2) a full-length statue of St. John Baptist, concerning which the heirs of Roberto pledged themselves that it should "neither be mortgaged, sold or given away, under heavy penalties," (3) a full-length statue of David; and attributed to Donatello, (1) a charming marble bust of Giovannino, and (2) a bronze patera now in the Victoria and Albert Museum, London. Of these the coat of arms alone remains in the Casa Martelli; the St. John Baptist has found a resting place in the Museo Nazionale; the David and the Giovannino have crossed the Atlantic and are now in Mr. Widener's collection at Elkins Park, near Philadelphia.

That the statue of David (Fig. 1) was considered important at the time it was executed may be inferred from the existence of a bronze statuette now in the Berlin Museum. This statuette is similar to the Martelli David in general, though differing from it in detail. It is so roughly finished that Dr. Bode considers it a cast from a wax model or study which preceded the carving of the statue. The vanished wax model he believes to have been by Donatello himself, but as the statuette is somewhat easier in pose, other critics class it as a later study based on the marble statue. In my judgment the marble statue resembles Donatello's work more than does the bronze statuette, hence could not have been derived from it.

About a hundred years later a picture was painted which supports the Donatello attribution of the statue. This is Bronzino's portrait, now in the Berlin Museum, of Ugolino Martelli, painted about 1535. Ugolino is here posed in the courtyard of the Martelli palace, in the background of which in a niche is represented the Martelli David. This was inserted not for decorative purposes, but that the historic association with the great Donatello might here enhance the glory of a member of the Martelli family. Still later, in 1550, was printed the first edition of Vasari's "Lives," in which he records as in the Martelli home several statues by Donatello, "among others a David, three *braccia* high . . . executed by him and freely presented to the family in proof of the love and devotion which he bore them." From that date to this, the Martelli David has figured in all the lists of Donatello's works.

As we have no records from the Martelli family, it is idle to guess what inspired Donatello to make this statue. He has here rep-

resented, not David the King, nor the Psalmist, but the Youthful Slayer of Goliath. Donatello had been assigned this subject in 1408 by the Opera del Duomo for a marble statue which is now in the Museo Nazionale. David is in this case a heavily draped, aristocratic youth, in whose veins we may feel coursing the pride of Florentine intellect pitted against the more barbaric strength of her enemies. Once again did Donatello portray the youthful David with his sling: in the bronze fountain figure made for the elder Cosimo de' Medici, later transferred to the Signoria, to the Uffizi, and finally to the Museo Nazionale. This David is completely nude, with no trace left of the Gothic influence. Evidently it is Donatello's last word in the development of a David statue.

The composition of the three statues is similar. In all he is figured as the filleted or laurel-crowned victor with the sling—the head of Goliath at his feet. The pose, especially that of the left arm, is closely related. The drapery, as already noted, is at first complete and heavy, then partial, and finally omitted altogether. In the case of the Martelli statue it may be described as semi-classic. David is clad in a short tunic girt at the waist, somewhat analogous to the light draperies of the *putti* on the Annunciation in S. Croce, or to that of the Dancing Children on the Cantoria. He also wears, on one leg at least, a species of trousers, torn at the knee, and rolled up above the ankle (unless this be the upper portion of a stocking). The tuft of hair above his forehead, the strap, and especially the trousers link this statue with the bronze Amorino in the Museo Nazionale. I confess that I do not altogether understand the costume, unless Donatello was so accustomed to leaving the left leg bare that he here omits the left trouser altogether. If, as Fräulein Schottmüller and M. Bertaux would have us believe, the statue betrays the mediocre workmanship of an assistant, I am puzzled to know why he did not adhere to the simpler and intelligible costume of the supposed wax model. I am inclined rather to think that Donatello's own hand was concerned with the statue, that he did not, like Michelangelo, see very clearly beforehand the statue in the stone, but that like a daughtsman or a modeller in clay he was experimenting with details of a costume with which he was himself not very familiar.

Perhaps the marble was defective or his chisel slipped in his hand, and, as if he could never rectify the hacked wrist of the left hand or the scratched shoulders, he became discouraged and left the

work unfinished. It does not impress us like Michelangelo's marble statues, unfinished because the completion and final polishing seemed perfunctory and unnecessary, but as if he were satisfied that out of this injured marble he could not well make a perfect statue.

The date when this statue was made is not certainly known. Miss Cruttwell is inclined to consider it Donatello's earliest work, before even the prophets which he made for the Porta della Mandorla of the Cathedral, which were ordered in 1406 and completed in 1408. Lord Balcarres places it between the years 1415 and 1425, Semper between 1425 and 1432. On account of its semi-classic character I am inclined to place it after Donatello's visit to Rome, 1432-1433, during the period when he was engaged upon the Cantoria for the Cathedral, 1433-1440. After 1440, in fact, Donatello appears to have ceased making marble statues and to have devoted his energies chiefly to bronze.

If the David raises difficulties for the historian of art, in spite of its historic record, one might suppose the Giovannino (Fig. 2) would offer an easier problem, and yet it has been variously attributed to Donatello, to Antonio Rossellino and to Desiderio da Settignano. The old guide-books, and critics like Müntz, Semper, and Cavallucci, assume that the Martelli Giovannino and similar busts are the handiwork of Donatello himself. This supposition, in the case of the Martelli bust, was natural in view of Donatello's association with the Martelli family. Cavallucci on the one hand and Baron von Liphart on the other press this view one step further, and suggest that this particular bust was very likely a portrait of Roberto himself or of some other member of the Martelli family. Such an hypothesis, though attractive enough, is difficult to prove. The Bronzino portrait of Ugolino and the medallions published by Litta of other members of the Martelli family are of too late a date and exhibit no consistent family type. It is easier to disprove the hypothesis. In the collection of Mr. J. P. Morgan there is another Giovannino bust, formerly in the Hainauer collection, sufficiently similar in type and execution to be attributed to the same sculptor. This bust belonged originally to the Alessandri family, so when Dr. Bode suggests that it may have portrayed some member of the Alessandri family we might ask him to explain the strong resemblance of type between the two families. It is simpler to discard the portrait hypothesis and to explain the similarity of type by the assump-

tion that both represent the same sculptor's conception of a Giovannino. That this sculptor was Antonio Rossellino, as Dr. Bode assumes, seems to me improbable, because of the lack of similarity with Rossellino's established works. Rossellino's types are more commonplace. The Martelli bust represents not Donatello's realistic portraiture, nor Rossellino's democratic conceptions, but a refined elegance represented by such sculptors as Desiderio da Settignano, Mino da Fiesole, or Andrea della Robbia. Of these, Desiderio alone demands our consideration.

So far as I am aware, it was Hugo von Tschudi who first in 1887 suggested that the Martelli and other similar busts should be attributed not to Donatello but to his distinguished pupil Desiderio. Later Marcel Reymond, André Michel, Venturi, and Miss Crutwell reached the same conclusion. This attribution appears to me to be justified by the resemblance in type, in features, and in detail of execution which the Martelli bust bears to the Porta-stemma or Supporter of the Coat of Arms which Desiderio placed at the base of the Carlo Marsuppini tomb, generally recognized as the most elegant Florentine tomb of this period. It is also quite similar to the Boy Christ which crowns Desiderio's tabernacle in S. Lorenzo. To Desiderio, therefore, whom Raphael's father, Giovanni Santi, in his "Cronaca," cap. XCVI, 130, characterizes as *Il vago Desider, sì dolce e bello*, we may not hesitate to attribute this beautiful bust. When compared with the Marsuppini Porta-stemma, executed after the death of Carlo Marsuppini in 1455, the Martelli bust appears to have been made a few years later, not long before the premature death of Desiderio in 1464.

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It is with real regret that the publisher announces to the readers of this magazine the decision of Dr. Valentiner not to return to this country and his consequent withdrawal from editorial responsibility for ART IN AMERICA.

His ability and enthusiasm for the ideas and ideals which ART IN AMERICA represents had much to do with its success from the beginning. It has happily been possible to continue the magazine during his absence upon the same high level of excellence he had established for it, and the record of the immediate past is sufficient promise, it is believed, of the standard it will maintain in the future.

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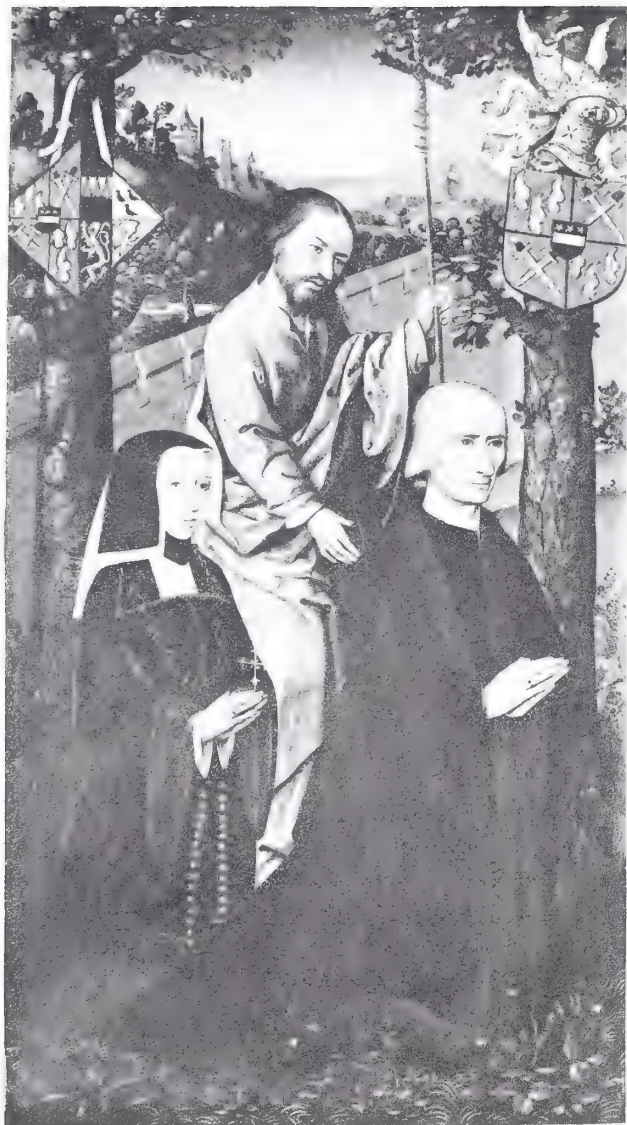
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MASTER OF THE MAGDALEN LEGEND : TWO WINGS OF AN ALTER PEECE
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME V NUMBER III · APRIL MCMXVII

THE DE CLERCK PORTRAITS BY THE MASTER OF
THE MAGDALEN LEGEND · BY FRANK JEWETT
MATHER, JR.

FROM a couple of panels in English private possession and others at Copenhagen, Buda, etc., we divine the very distinctive style of a nameless master of the Low Countries. For convenience, since our starting point is stories of Mary Magdalen, we designate this painter as the Master of the Magdalen Legend. Probability points to Malines as his residence; the date of his activity is the first quarter of the sixteenth century. The influences under which he developed are matters chiefly of surmise. He unquestionably knew the work of Van der Goes both in portraiture and in the idyllic vein represented by the copies of the lost David and Abigail. It may be assumed that our nameless master saw the works of Quentin Matsys, but, while adopting certain novelties in composition and lighting of landscape, he remains more archaic than Matsys. He may have been too old and too conservative to follow the ardent innovator of Antwerp.

The chief influence in the two superb altar-wings (Frontispiece) which have recently been added to the collection of Mr. Michael Friedsam is, I think, that of Van der Goes. The stilted but sufficiently effective arrangement recalls that of the donors in the famous Portinari Altarpiece. The general tone is sombre, but the grays of the architecture and the green blues of the landscape are relieved by salmon pinks in the brickwork and by the crimson notes in the gown of the woman at the right and in the robe of St. Philip at the left. The heavy shadowing of columns and tree-trunks and the free touch in the foliage are odd and almost modern features in a design generally severely archaic. But the quality of the picture, while notable enough in a decorative way, depends on the force and severity of the portraiture. Here the Master of the Magdalen

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Legend shows himself the peer of greater men. Despite a rather slow and heavy workmanship, he attains extraordinary character. Nothing could be better in its way than the contrast between the ascetic and the full-blooded types of the old men.

Above each personage is hung his arms. Mr. Van de Put, the learned genealogist and herald, has identified the characters. The bearded man at the right is Sir Charles de Clerck, long in high office and after 1516 treasurer-general of the Netherlands, at Lille, for Charles V. His patron is the Emperor-Saint Charlemagne, with sword and model of the Minster of Aix. De Clerck's wife, Ann Annock, kneels behind him and is clearly identified by the arms which are impaled with her husband's.

The praying pair on the left shutter are her parents, Philip Annock and his wife Marie Collissons. St. Philip the Apostle is the patron saint. The cross fitchée above the prayerful hands of Marie is that which usually served to mark a coffin, and it may well indicate that the portrait is posthumous.

The dignitary, Sir Charles de Clerck, who ordered the picture, lies in the Parish Church of St. John at Malines. A date on the tombstone, 1537, may be that of the wife here represented, since credible authorities give his death as 1523. Ann Annock bore him eleven children, of whom six attained distinction in Church or State. It seems probable that this picture was painted to commemorate the wedding, Sir Charles's third, in which case the date will be not much earlier or later than 1510. What the central panel of which these were the shutters may have been we do not know. It may well enough have been a Nativity or Epiphany, and it is always possible that the shutters may have covered not a painted but a sculptured panel.

The backs of the panels (Fig. 1) are hardly less interesting than the fronts. By what was a novelty at the time, the wings when shut formed one composition representing the Ecce Homo. Everything except the flesh, which is in natural tint, is painted in *grisaille*. The drastic, grotesque type of the soldiers and Jews show the influence of Jerome Bosch, whose leading may also be revealed in the consciously heavy shadows. A strange feature for the time is the prisoner Barabbas peering through the grating of his cell in Rembrandtesque gloom, below the platform on which Christ stands. The scene, with its restricted space and few actors, may echo the arrange-



FIG. 1. MARTIN AT THE MILLERS. LINDSAY: REPRODUCTION OF THE WORK OF AN ARTIST FROM
 THE 15TH CENTURY. (The original work is in the collection of the Louvre, Paris.)

ment of a mystery play. The scale of the figures to the architecture is just about what we should expect in the box-like "Habitation" provided for each episode of a dramatic mystery.

On the backs of the shutters the Master of the Magdalen Legend shows himself as an innovator not equal in power to Bosch, but of somewhat similar temper. This phase of his work was not suspected, and its identification should lead to further discoveries. For the fronts of the panels our master sensibly stood by an approved arrangement, only displaying his really considerable technical novelties in the handling of the landscape. If we are right in dating his activity from the early years of the sixteenth century, he must be included among the more notable progressive spirits. He is most impressive, however, simply as a portraitist, and in these likenesses of the De Clercks and Annocks he need not fear the most trying comparisons.

EARLY CHINESE PAINTINGS IN THE MUSEUM OF FINE ARTS, BOSTON: PART ONE · BY HAMILTON BELL

NOWHERE in the world, outside of Japan, and not even there with such convenience, under one roof, can the arts of the Far East be studied as they can in the Boston Museum of Fine Arts. The enormous wealth of this collection is hardly appreciated even by serious students of the subject. Merely in number of objects it vastly exceeds any other museum in existence. There are, for instance, over five thousand Chinese and Japanese paintings, many of the very highest quality and more than one unapproached in importance. It is with these alone, and only with those of Chinese origin, that these papers can deal, my purpose being to direct attention to a few of the most important.

The official ascriptions of the various pictures are given here as representing the best available opinion on this nebulous question. The late Okakura Kakuzo, to whom the department of which he was so long head owes an inestimable debt, said wisely that he would be rash indeed who ventured to dogmatize on it. At present it would seem doubtful if enough is known concerning the work of these early men to justify us in asserting the authorship of any one

painting as positively as we can say that the Sistine Chapel was painted by Michel Angelo; in most instances we have hardly advanced to the degree of certainty with which we assume that the Hermes of Olympia is the work of Praxiteles, on the strength of Pausanias' assertion that such a statue by that sculptor had stood, in his day, on the spot where in the nineteenth century this was unearthed.

All that, it would seem, it is safe to do, is to apply our critical judgment to the technical achievement, since fortunately masterwork is unmistakable, whatever the date or nationality of the craftsman; if the work passes this test and is both genuinely ancient and of intrinsic artistic merit, we may, provisionally at least, accept the ascription of the Chinese authority, which we must remember is based on purely literary and traditional evidence. This again is not infrequently construed in entirely different or even opposing senses by the various scholars, even those of Chinese race, who have treated the subject.

How early the art of painting was practised in China is not positively known. Portraits are mentioned in writings as early as 1326 B.C., Confucius (551-479 B.C.) speaks of painting, and we have record of the names of fifteen painters of the Han Dynasty (B.C. 202-221 A.D.). Hsieh Ho (flor. 479-502 A.D.) formulated "The Six Canons" of the art, a fact which would seem to argue a certain amount of general interest in the subject. In any case, the skill shown in the earliest known painting by a Chinese artist, the famous roll, now in the British Museum, ascribed to Ku K'ai-chih, who died about 405 A.D., is such as to predicate a considerable period, antedating its production, during which the art of painting must have been practised in the community which produced it. Another painting, also believed to be by the same artist, has passed to the Freer collection from that of the late Viceroy Tuan Fang. These are, I believe, the only two Eastern paintings of such an early date at present known.

There is no picture of such antiquity in the Boston collection, but of the great T'ang Dynasty (618-906 A.D.) the Museum possesses four, all of fine quality, which fact alone would suffice to give the collection a high rank among those of the world. One of these, the Hokkē mandara (Fig. 1), though only a fragment, is, because of its antiquity and the beauty and skill of its achievement, one of



FIG. 1. THE HOKKE MANDARA, T'ANG PERIOD.
The Museum of Fine Arts, Boston, Mass.



FIG. 2. HU HU VI: A MONGOL HORSEMAN.

The Mongol and the Chinese.



FIG. 3. KU T'U CH'U: CHINESE MAN ON HORSE
REFERENCING FROM P. 111.

the most important extant relics of Chinese Buddhist art. It may be said to form a direct connecting link between the arts of India and the noble religious art of Tempyo and Fujiwara of Japan, and of such there are only too few. When first acquired, indeed, it was regarded as a work of the Nara period (c. 700-800 A.D.), but prolonged and careful study on the part of the authorities has led to the conclusion that it is Chinese of about the middle of ninth century.

It is, so to speak, "an illustration" of the Hokkē-kyō, a sutra, which, introduced into China in the fifth century, produced a profound revolution in the Buddhism of that country and later of Japan. It narrates that the Buddha, seated in a trance on the Sacred Vulture Peak, surrounded by Bodhisattvas and disciples and attended by heavenly beings, broke silence to announce the latest of his gospels, the crown of his teachings. This was accompanied by a miraculous rain of divine flowers. The scene in which our painter has placed this event is of great beauty, the mountainous landscape being diversified by flowering trees and gushing torrents. The Master is seated on an elaborately decorated lotus throne beneath a canopy, of equal richness, which floats over his head. He is encircled by haloes and, robed in the most fervent vermilion, if vermilion of such age would retain the fire-like intensity of this, he glows like a jewel among the golden browns and greens of the landscape. On his right and left are seated two of the great Bodhisattvas, each also on a lotus throne; as is customary they are crowned and decked with jewels, while the Buddha wears nothing of the sort, but is always garbed with the strictest simplicity. This trinity is attended by several lesser beatitudes, and by a group of holy men who, being still mortal, are undistinguished by haloes and are smaller than the rest. The flesh of all, even of the Buddha, is natural-colored and rosy, not, as is often the case later, golden. The influence of Indian (Gupta) art is very marked, and it is interesting to note that in an inscription on the back which records that the painting was repaired by one Chinkai in March, 1148, it is described as "a real product of India." This of course we know that it is not, but a precious relic of the time when the great Indian religion was spreading far and wide throughout China and the remoter East. As was only natural, the proselyte nations turned to their teachers for guidance in the methods in which the objects of their adoration were to be represented, with the result that they adopted certain of the artistic man-

nerisms of their masters. This is especially the case in the Esoteric sects, in which every attribute and gesture had a mystic importance making its correct representation a matter of vital moment. When we remember the early date of this painting, somewhere about 850 A.D., the high degree of accomplishment it reveals is little less than astonishing; within its limitations, which it must be remembered were self-imposed, it has all the mystery and charm of the Italian masters of the later Quattrocento, together with the sumptuous color of an early Venetian.

Turning now to the secular art of T'ang, we meet with an accomplished and highly sophisticated style of genre painting so complete and masterly that nothing which followed in China surpassed or even equaled it; and, be it noted, it is an art entirely free from the Indian influences we observed in the religious painting.

Fig. 2, by Hu Huai (tenth century A.D.), himself a Kitan of the Tartar race, represents a Mongol huntsman standing by his black, white-pointed steed and tying a dead swan to his saddle, on the peak of which stands the peregrine falcon by whose aid he has secured this noble game. He wears a close black cap and wide-topped boots, and his voluminous buff coat is embroidered, as is his saddle-cloth, with patterns in gold of a miraculous minuteness and delicacy. The whole figure is barely more than two and a half inches high, so that such details as these are necessarily on an infinitesimal scale and the brush work is as fine as any in the very best Persian miniatures. Nevertheless, both he and his horse and even the peregrine and the dead swan are freely and boldly treated with a fine sense of the character of each. It matters nothing whether art such as this be of yesterday or possibly close on to a thousand years old, its greatness overcomes one with admiration.

Fig. 3 is almost modern in its anecdotal presentment of the episode of the Princess Wen fei and her children returning from exile. She and her escort, an armed gentleman, trot steadily along, chatting, he on his roan and she on her gray nag, each carrying a child before them on their saddle-bows. The coloring is sober too, gray blues with touches of red. The artist was Ku Tê-Ch'ien of T'ang.

The fourth painting of this period owned by the Museum of Fine Arts is a delightful domestic idyl by Cho Wen-Chü. On a garden terrace enclosed by a black wooden railing paneled with jade

and embowered in blossoming plants, stretched at full length on a rug, lies a charming little boy in faded vermilion-pink coat and white trousers; about him are his toys and at his feet a white cat; in the foreground, among pots of flowers, sits a tortoise-shell dog. The child looks up from its playthings with a simple natural gesture and the whole has the air of a portrait study from life.

These last three T'ang paintings are, with others of the Sung and Yüan periods, in an album which came from a famous Chinese collection, that of Ching Hsien, and before that had belonged, in the eighteenth century, to a noted connoisseur, Yuen Yuen. The ascriptions of the paintings are therefore regarded as well authenticated and were so accepted, "though not blindly," by the late Okakura Kakuzo. He spoke of these three as dating from the Five Dynasties period, which intervened between T'ang and Sung;¹ but which, lasting only fifty years, is often included with the former, whose style it reflects.

This type of genre subject would seem to have remained as popular under the next Dynasty, the Sung (A.D. 960-1250). One of the finest specimens existing is Fig. 4, *Preparing the New Silk*, by one of the cultivated Emperors of this house, Hui Tsung (A.D. 1082-1135), who not only patronized but himself practised the arts; most delightfully too, if we may judge by this example, which represents a domestic function of certainly annual occurrence. A party of women are engaged in softening the newly woven silk by beating it in a sort of trough, and, at the other end of the picture, stretching and ironing it with a brazier full of hot coals. In the center, one, seated on a mat, is winding silken thread, while a companion by her side is busily sewing. An attendant fans the charcoal for the brazier with a fan on which is painted the most microscopic but lovely landscape. A little girl plays under the stretched silk, treating it as a bridge, while another slightly older demurely holds the edge straight for the ironer. With its dainty, gay coloring, in which madder pinks and purples, and apricot, mingle in chintzlike effects, on white grounds, with sea green and palest blues, nothing could be more enchanting than this vision of domestic life in the Far East of long ago. And again we comment "how modern"; look at the gesture with which the girl shields her face from the glowing charcoal, or the perfectly observed action of the sewing maid, even to

¹ Museum of Fine Arts Bulletin, Vol. X, Dec. 1912, No. 60.

the tightening of her thread with a twitch of the little finger of her needle hand; the merry movement of the little child and the quaint solemnity of her elder who is allowed to help. One imagines that he must have been a sympathetic ruler who could so enter into the simple avocations of his people.

A somewhat different style of genre painting practised by the Sung artists is represented in the Boston Museum by one or two works of men best known as landscape painters. As I propose to devote the next paper to the landscape art of Sung, I shall treat of these genre pictures here.

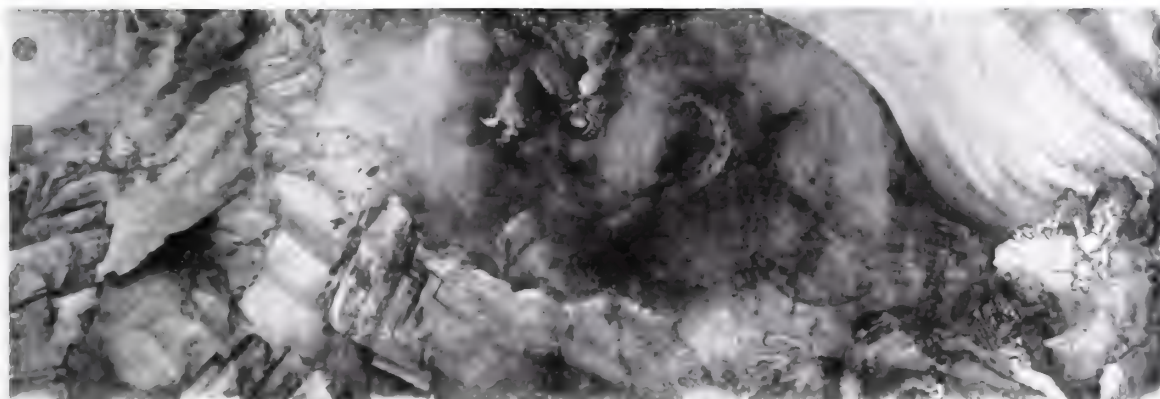
By Li T'ang, one of the great landscape men, is what would be called nowadays a landscape with figures, though the figures predominate, as does the huntsman in the Hu Huai. A venerable, long-bearded gentleman, no longer in a condition to take care of himself, is being escorted home from a village festival, by his sons or servants, themselves none too sober, who sustain him in an uncertain perch on the back of an ox. The whole episode is treated with a delightful sense of restrained humor.

Another little painting in which the landscape is subordinated to the figure bears the name of Ma Yüan, one of the greatest in the history of Sung landscape painting. A very ghost of a picture, it represents Ling Chao, the Zen philosopher, who was the daughter of a still more famous sage of T'ang times, a melancholy wasted figure standing abstractedly in the snow-drifts, lost in meditation, while the freezing wind creeps on above, the freezing stream below; the merest suggestion of the dark waters between snow-banks and a splintered tree completes this picture of desolation.

The Sung painters carried the art of portrait painting to the highest point which it reached in the Far East; indeed, there exist portraits of this period which remind one forcibly of Dürer or Holbein and of which these masters would have no cause to be ashamed. The really great examples of this branch of painting are rare even in the East, and I know but of two, both in Paris, and only one first rate, outside the Japanese temple and private collections. The Museum possesses none, unfortunately, but some notion of the lifelike presentation of character achieved by the Sung masters may be gathered from such works as the Rakan ascribed to Chou Chichang and Liu-T'ing-Kuei of the twelfth century. They are in full



Fig. 4. HUI TSUNG: PREPARING THE NEW SILK.
The Museum of Fine Arts, Boston, Mass.



Left side.



Right side.

Fig. 5. HUI TSUNG: PREPARING THE NEW SILK.
The Museum of Fine Arts, Boston, Mass.

color and display the great variety, daring and subtlety in the use of it which is characteristic of all Chinese art.

There are ten of these paintings, purchased from Daitokuji, a temple in Kyoto, where the remainder of the set of one hundred Kakemono representing the five hundred Rakan are still to be seen. A Rakan (Japanese), or Lohan (Chinese), meaning Enlightened—the Indian name, Arhat, meaning venerable—was a hermit follower of the Buddha, who, by meditation and prayer, had acquired merit to the extent of a supernatural power over matter and so was able to perform miracles. They were possibly adopted into the Buddhist hagiology from Taoism, to the Sennin of which they are akin; but however that may be, the worship, if worship it was, of these venerable personages was very popular in late T'ang and Sung times, and many sets of representations, of the whole five hundred, or the inner circles of eighteen or sixteen, are common from this time on. As often as not they are grotesque, almost to the point of caricature, but sometimes, as in this instance, they have great dignity and an air of reality which suggests that they may be, if not portraits, at least studied from the life.

Another type of quasi-religious picture is "Dragons" by Ch'en Jung (A.D. 1253-59) in china ink (Fig. 5). The Dragon is a Laoist symbol born of the storm and "signifying the supreme sovereignty—the power of change," says Okakura. It may be probably traced in Chinese art before Laotzū's day, but it was invested by his followers with perhaps a higher symbolic value than it had before and was engrafted, with other Laoist emblems, on Buddhism at the introduction of that religion. With the Sung tendency to realism, these stupendous monsters are here treated as if they were real phenomena, disporting themselves with the utmost naturalness, as if at home amid whirlwinds and cataracts. I imagine this to be one of the earliest extant representations of this type of dragon, a type which became current and omnipresent throughout China and Japan. This roll has apparently had some strange adventures, for one half of it was purchased in Paris, the other in New York, at different dates; on being brought together in Boston they proved to be halves of the same painting; when and under what circumstances separated might be a romantic story.

Another symbolic painting is of two enormous carp leaping among breakers, very fine and bold in manner. Three large paint-

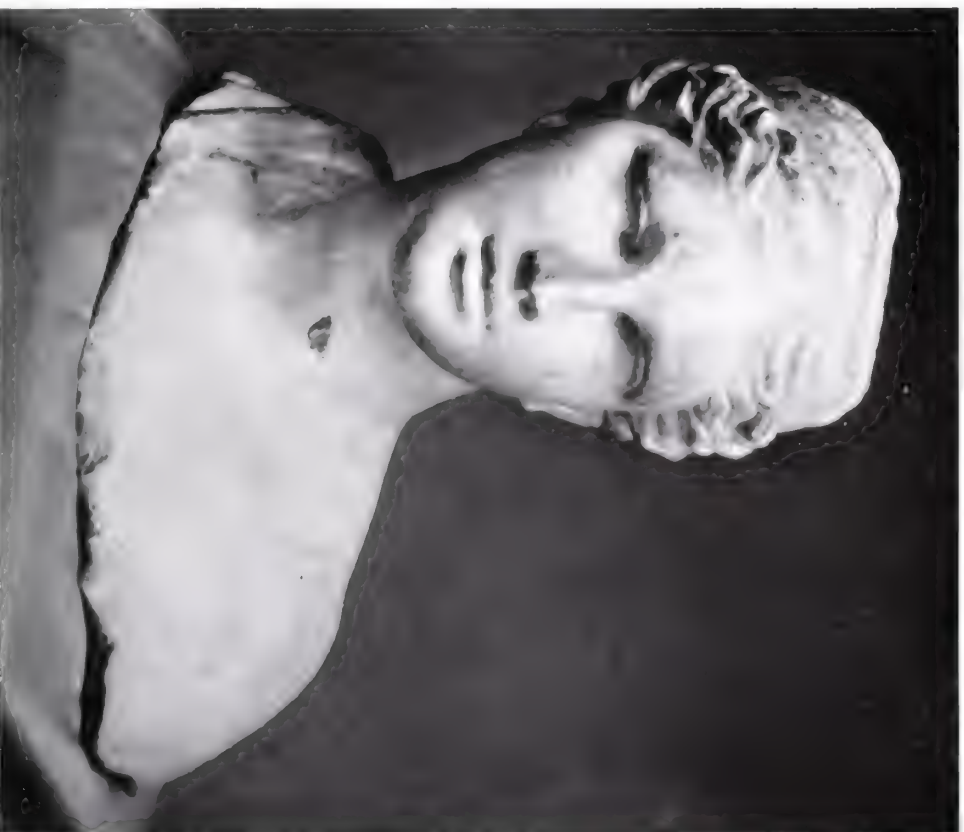
ings, in ink and faint color enriched with much delicate gold work, show the Taoist pantheons of Heaven, Earth and the Waters; rare both in subject and treatment, they display workmanship of a very high quality. They came from the Imperial collection.

There are two Buddhist paintings of interest from their association with the style of Chang Su-Kung, a painter of this date, who, strangely enough, is not mentioned in Chinese records, but whose works under his Japanese name of Choshikyo are greatly and justly esteemed in Japan. One, the picture of the Bodhisattva Monju, riding on his lion and bearing a drawn sword in his hand, though much dilapidated and restored, gives the student a good idea of his style, and full deep coloring, enriched with much gold in pattern, as shown in the Japanese examples. The other, a Bodhisattva writing, attended by an ape who holds up his inkstone, has no suggestion of this method and must represent quite another phase of his work. It is rendered in fine bold sweeping lines with very little color and no gilding.

There are a few examples of the flower, bird and insect paintings for which some of the Sung artists were famous, but none of the first quality. The best is a picture of some lotus plants, a favorite subject. It is very faint, having probably been washed, but retains some of its pristine charm.

A GREEK HEAD IN THE GOLDMAN COLLECTION BY GISELA M. A. RICHTER

THE greatest exponent of the fourth-century spirit in Greek sculpture was undoubtedly Praxiteles. He reflected the individualistic tendencies of his epoch by introducing a new softness and gentleness, which gave his works an almost personal charm in the place of the more idealized and severer beauty of the fifth-century creations. This new conception found its most appropriate expression in his representations of female figures. Unfortunately, no such work certainly by his hand has so far been discovered; but his wide-spread influence on his contemporaries and successors can be seen in many works exhibiting the characteristics associated with his art. Foremost among these are a number of female heads which reflect in varying degrees the art of the master.



MARBLE BUST, GREEK.
Collection of Mr. Henry Goldman. 1908. 100

To these must now be added a beautiful marble head of a girl recently acquired by Mr. Henry Goldman, and at present placed on loan in the Metropolitan Museum of Art.

The head represents a young girl, turned slightly to the left, with her hair bound by a fillet and gathered into a knot at the back. It is about life-size (height of fragment $13\frac{1}{8}$ inches [33.2 cm.]), and in a good state of preservation, the only serious damage being the loss of the tip of the nose and of a largish fragment from the top of the head. The chisel marks on the left side of the face suggest that it was either left unfinished there, or worked over later. The piece is evidently part of a statue of which the bare left shoulder and a portion of the drapery on the right are preserved. On the under surface is a dowel-hole, which appears to be modern, because if the piece had originally been attached with a dowel in this hole, placed perpendicularly, as it naturally would be, the head would incline back too far. Probably, therefore, the fragment was trimmed to its present shape in recent years.

The type of the head, with its dreamy eyes and sensitive mouth is characteristic of Athenian grace and refinement during the fourth century B.C. Though not of the same careful workmanship, it can be associated with such works as the Chios and the Bartlett heads in Boston, which have been brought into close connection with Praxiteles. It has the same high, triangular forehead, the marked breadth of the nose where it joins the brow, and the same prominence of the central portion of the brow. The treatment of the eyes with their gentle, dreamy expression is also characteristically Praxitelean. This expression was produced by making the opening long and narrow, by inclining the profile of the eyeball considerably downward, and by only slightly marking the lower lid. The rendering of the hair is very different from that in vogue during the fifth century. It is much more sketchy, and consequently more lifelike.

It is interesting in this connection to recall the words of Lucian, the gifted art critic of Roman times, who, in trying to reconstruct a perfect statue, selected what he considered the most beautiful portions of several famous works. In speaking of the head of his imaginary statue, he says:

"Now he (viz.: the sculptor) will allow you to see the growth of the figure as he constructs it piece by piece, taking the head only from the goddess of Knidos. The hair and forehead and the finely-

day. Such tapestries may be pictorial in character, but they never descend to the petty, trivial imitation of paintings that has consumed so much ill-spent energy in certain modern ateliers.

To return to Italy, in the XVIth century two manufactories at least achieved considerable distinction in the weaving of tapestries; namely, those of Ferrara and Florence. The ateliers of Ferrara, after a decline at the close of the XVth century, renewed their activity under the patronage of Duke Hercules II (1534-1559). The master-weavers were Nicholas and John Karcher. Among the highly-skilled workmen whom Nicholas Karcher brought from Flanders was John Rost or Rostel.

To rival the tapestry manufactory of Ferrara, Duke Cosimo I of Florence established the Arazzeria-Medici, which was active until the fall of the Medici family in 1737, when the workmen removed from Florence to set up their looms at the court of the Bourbons in Naples. In 1546 Cosimo secured for his new enterprise the two most skilful weavers who had come from the Low Countries, John Rost and Nicholas Karcher. Karcher's work was signed with his initials on the lower border; Rost used a punning device, a roast of meat turning upon a spit. The terms of the contract under which these two weavers were brought to Florence are interesting. Suitable workshops, etc., were to be provided. Karcher and Rost were to receive six hundred gold crowns per year, and were to have the privilege of accepting commissions from clients living elsewhere. The Duke engaged himself to pay for any hangings he might order. On their part, the weavers agreed to set up twenty-four looms, twelve of which were to be in constant employment, and to train apprentices free of charge.

The output of these Florentine workshops was very large. The hangings from the workshops of Karcher and Rost are of fine quality. Toward the close of the XVIth century, however, there was a marked decline both in workmanship and design. In the best period, cartoons were furnished by many distinguished Florentine artists. We may note the names of Bronzino, Alessandro Allori, Il Bachiacca and Francesco Salviati. During the last third of the century, many tapestries were woven from the designs of Stradano, or John Van der Straaten, a Flemish designer who held the official post of designer to the manufactory.



Manuscript of the Bible

SIXTH CENTURY. THEOLOGY. WOVEN BY JOHN HENNINGSEN & CHRISTOPHER
FREDERICK SALVATI

Acquired from the collection of the Hon. John H. Salviati

A remarkable example of the finest type of tapestry weaving from the Florentine looms is in the permanent collection of the Minneapolis Institute of Arts. This large tapestry, measuring 16 ft. 7 in. in height by 15 ft. 4 in. in width, forms part of the Charles Jairus Martin Memorial Collection of Tapestries, the gift of Mrs. Charles J. Martin. The tapestry was formerly in the collections of The Duchess of Zagarolo (1824) and of Mr. J. Pierpont Morgan. It was woven by John Rost, whose device may be seen in the lower left hand corner of the selvage. Corresponding to this on the right is the mark of the manufactory, a fleur-de-lis between two capital letters F. In date the tapestry may be assigned to about the middle of the XVIth century. It was evidently woven for some member of the Salviati family, whose arms appear in the upper border.

The subject of the tapestry is taken from the opening canto of Dante's *Divine Comedy*. The scene represented is the appearance of Virgil to Dante. In the foreground are the three symbolical animals; the panther, the lion, and the she-wolf, who brought fear to the heart of the poet lost in the forest. Particularly beautiful is the drawing of the foliage. The border is an unusually fine example of the grotesque style of decoration. In regard to color, the fanciful motives of the border are developed in various colors on a ground of golden yellow. This color also appears in combination with shades of green and brown in the foliage. Dante's mantle is a rose color; Virgil's costume, violet and pale blue; the sky and distance, delicate shades of blue and green. Technically the weaving is of a very high order of workmanship. Considered from every standpoint, it may be said with certainty that there is no finer example in any American collection of the XVIth century Italian tapestries.

It is often difficult, if not impossible, to determine the artist from whose cartoons a tapestry may have been woven. It is clear, however, that in the present case an artist of marked ability has supplied the cartoon. On evidence of style, we may assume that this artist was Francesco Rossi de' Salviati, who, as we have previously stated, provided many cartoons for the Arazzeria-Medici. Salviati was born in Florence in 1510 and died in Rome, November 11, 1563. He was the pupil of Bugiardini, Bandinelli, Brescianino, and, about 1529, of Andrea del Sarto. He worked in Florence, Rome, Venice,

and, for a short time, in Paris. He was called Salviati because of the patronage which he received from this celebrated Florentine family. The fact that the tapestry was woven for a member of this family further strengthens the belief that the cartoon was probably by Francesco Rossi.

PORTRAIT OF MRS. RICHARD ASHHURST PAINTED
BY THOMAS SULLY · BY CHARLES HENRY HART

IN the October number was presented one of Sully's most characteristic portraits of a robust, virile man and this painter's dainty, delicate delineations of pretty women are so favorably known that to many his skill as a painter is measured alone by his accomplishment in this field. But we have the much appreciated privilege of presenting at this time, through the courtesy of the subject's great-grandson, Mr. R. H. Bayard Bowie, of Philadelphia, a portrait of a woman in advanced middle life, Mrs. Richard Ashhurst, so serious and so distinguished as to make one regret that Sully should have frittered away so much time in the painting of mere evanescent prettiness, when he had the ability to paint a portrait of the superlative sterling quality of this one. Its significance in a survey of American art is notable. Indeed, it is hard to quite believe that it was painted by Thomas Sully, a decade more than three-quarters of a century ago, when it cannot fail to bring to mind some of John Sargent's most admired work, handled in a like manner and painted with as limited a palette. It is almost monochrome, excepting in the flesh, painted in gradations of black and blue pigments, skilfully managed and executed with great brilliancy. The relief pictorially needed is afforded by the vase of flowers and the corner of the white table cloth. This scheme of color, an artist's delight, does not dominate in the reproduction which, while a most attractive picture, fails to convey a correct impression of the painting by preserving the values accurately, for the simple reason that the camera gives the blue shadows of the lace cap and bertha as white, thus changing the effect and character of the work. This solidly, well modelled portrait with its charm of face and expression, was painted in the artist's fiftieth year, 1832, on a kit-kat canvas and it is needless



THOMAS S. FLORES, WHITE & RED (1840-1845)
Property of Mr. R. H. Hazard House, Philadelphia.

to say that in this refined and elegant English woman any painter would have had a subject to put him to his mettle and Sully certainly rose to the occasion and produced a work of art that lifts him away above his common perfunctory portraits. Another stimulus to high achievement may have been that Sully had painted already a portrait of Mr. Ashhurst, an old-time Philadelphian, as also a large group of their three grown daughters, which is an extremely well composed and well executed picture. Sully's brush having been chiefly employed on private commissions, it is rare to find in galleries good examples of his work, so that the public are unable to see for themselves how skilful a painter he was but must depend upon reproductions and the views of those who have been more fortunate.

CHRIST APPEARING TO HIS MOTHER BY ROGIER
DE LA PASTURE · BY FRANK JEWETT MATHER, JR.

MR. MICHAEL DREICER has recently bought an early work of finest quality, by Rogier de la Pasture, Christ appearing to His Mother after the Resurrection (Plate). It is a masterpiece alike of tense workmanship and of deep religious feeling. The general pallor of the color gives a sense of silvery dawn pervading the meadows and the Gothic oratory where the scene takes place. Amid the sober modulations of gray, the rich crimson of Christ's mantle and darkened blue of Mary's robe are effective contrasts. Through the doorway in the middle distance Christ is seen moving away from an empty tomb about which three soldiers sleep. An Angel witnessing the miracle stands ready to tell the Three Maries who approach from afar. Beyond the meadows are the roofs and spires of a walled Gothic town, from which the foothills recede to a distant mountain skyline. The whole composition is set in a painted frame, being the portal of the oratory. The doorway is rimmed with finely drawn sculptures. St. Paul is at the spectator's right, St. Mark at the left. Both stand on columnar pedestals under elaborate canopies. On either side of the curve of the arch are three groups, the stories reading from the left to the right of the apex. These are in order the Three Maries telling the Blessed Virgin of the Resurrection, the Ascension, Pentecost, Gabriel Announcing the Death of Mary, the Apostles Taking Leave of Mary

(Mary exceptionally is shown sitting up owing to requirements of space), and the Coronation of Mary by the Trinity. Two of the capitals supporting the vault are decorated with episodes from the story of Samson. These little groups are firmly and delicately drawn in the happiest simulation of Burgundian sculpture. Under the point of the arch hovers in air a seraph carrying a great crown from which dangles a scroll with the Latin inscription: *Mulier hic perseveravit . . . ideo data est ei corona* cf *Apoc vi^o c^o*. On the border of the Virgin's mantle are embroidered the words of the *Magnificat*. This feature is lacking in the Berlin version.

The main subject is of course not biblical but derived from that popular book of devotion, "Meditations on the Life of Christ." This eloquent and highly sentimentalized treatise grows out of the Franciscan revival of the thirteenth century, and was generally ascribed to St. Bonaventura. It was from the first a strong influence on the mediæval painters, but the more fanciful scenes made their way slowly. I do not know of any early Italian picture on this subject, nor have I been able to find it in Northern miniatures of early period.¹ By the fifteenth century, as Emile Mâle has shown, the "Meditations" dominated the art of Northern Europe. We read in the eighty-seventh chapter that Jesus after liberating the patriarchs from Hell returned to the tomb, reassumed his body and rose at the dawn of Sunday, the third day. The Three Maries were already approaching, but Christ repaired immediately to the home of His Mother, where in constant prayer she was considering his prophecy that on the third day he should rise. Therefore she prayed:

"Return my beloved, come Lord Jesus, come my only hope, come to me my son"! As she was thus praying and weeping gently, behold suddenly the Lord Jesus came in whitest raiment, with serene



¹ In that remarkable compendium "La Bible Moralisée," published by Count A. de Laborde for the Société pour la reproduction des Mss. à Peintures, I find a subject which has possible relations to ours. It is on fol. 178 of the Bodleian fragment and represents the Synagogue pleading with Christ to release the Souls of the Patriarchs from Hell. The two figures are set under arches and Christ shows His wounded hands. The scene follows the entombment. A careless observer of this unusual composition, not noting the absence of a nimbus from the head of the Synagogue, might easily mistake it for an appearance of Christ to His Mother. Indeed, the passage in the "Meditations" might rest upon so pious and romantic a misinterpretation of a similar picture.



ROGIER DE LA PASTURE. CHRIST APPEARING TO MARY
PROPERTY OF THE MUSEUM OF THE CITY OF BRUSSELS

countenance, splendid, glorious and rejoicing, and said to her, from one side; 'Hail, sacred Mother.' And she turning quickly said 'Is it thou my son Jesus?' And she knelt adoring. And her son said to her; 'Sweetest mother it is I, I have risen and come to thee.' "

Such is the text that Rogier de la Pasture had before him, and it has supplied all the main pictorial themes. Embellishments of his own are the crimson robe of the Christ and the substitution of a rich oratory for a humble dwelling. The splendor of Christ's aspect, as described by the author of the "Meditations," Rogier has probably not tried to represent. He has preferred instead the idyllic and pathetic features of the narrative. His author furnished the motive, Christ showing His wounds. The "Legenda Aurea," Cap. LIV *De Resurrectione*, also countenances this appearance of Christ to His Mother, quoting authors as early as Ambrosius and Sedulius in corroboration. The author of the "Legenda" (Ed. Graesse, p. 241) admits the silence of the Scriptures and establishes his case on general probability. "Sed absit, ut talem matrem talis filius tali negligentia dehonorerit." The Evangelists are silent, he adds, because it is not meet a mother should bear witness for a son. He continues, "Debuit enim matrem prius laetificare de resurrectione, quia amplius caeteris constat doluisse de morte, ne matrem praetereat, qui sic alias consolari festinat." The scene, Christ appearing to His Mother after the Resurrection, occurs in "Le Mystère de la Passion," by Arnoul Greban (see Ed. of Gaston Paris and Gaston Raynaud, v. 29, 122 ff). But the date of Greban's Mystery is about 1450, and it may have been influenced by pictorial representations. It is not safe to accept Mâle's theory that the plays generally antecede and influence the work of sculptor and painter. The reverse is frequently the case. To return to Rogier's fine design, it very well illustrates that mixture of reverence and independence with which the early Flemish masters transmuted literary descriptions into pictures.

This picture is a slightly smaller duplicate of the right panel of the famous Miraflores triptych which since 1850 has been in the Berlin Museum. Under these conditions, the panel hung undesired in our market for a couple of years or more, and its present owner showed a certain courage in buying it despite the prestige of the Berlin version.

No early Flemish picture is so deeply invested with the glamor

of tradition as this triptych of the Virgin which for centuries stood in the Carthusian Monastery of Miraflores near Burgos. All that we really know about it is told by A. Ponz in his "Viaje de España," 1793. He describes the triptych as he saw it in the *Cartuxa* of Miraflores, and he copies from the record book of the Convent the information that it was given in 1445 by King Juan who had it from Pope Martin V, and that it was by a famous Flemish master named Rogel. To complicate matters, duplicates of the central panel, the Deposition, and of the left-hand panel, the Holy Family, have been discovered in the Cathedral of Granada. These fragments are found among a collection that certainly came from Queen Isabella the Catholic. They are mutilated at the top, being rectangled in order to fit into an ensemble that was made in 1632 by the architect Alfonso de Mena. Since then they have not been changed. As Mr. Dreicer's panel, which was recently in the Osuna collection, has not been cropped at the top, it seems probable that it was no longer in possession of the Cathedral when the assemblage of old pictures was made by De Mena. It, however, belonged originally with the two still at Granada, as the dimensions, about an inch and a half smaller in every way than the Berlin panels, attest.

It seems certain that the Berlin triptych is the one seen and described by Ponz at Miraflores. Credible tradition has it that it was taken as booty by General Armagnac who overran Old Castile in 1813. Despite its excellent provenience, the critics, notably Förster and Waagen, have regarded it with a stepmotherly eye, setting it down as a copy. Dr. Bode in *Aemtliche Berichte* for Nov., 1908, gallantly tries to save the situation by vindicating the copy as contemporary and from Rogier's studio. He admits, under proper reserves, that the Granada panels and what is now Mr. Dreicer's are originals. Valerian von Loga in the Prussian *Jahrbuch* for 1910 believes the smaller triptych to be original, and suggests that the Berlin copy may have been made by that Juan Flamenco who is known to have been working at Miraflores in the last years of the fifteenth century. Von Loga shows that Queen Isabella held court at Burgos near Miraflores from 1496, and in the sadness following the death of the crown prince Miguel in 1498 is likely to have made the gift of a splendid copy of the altarpiece which her husband had from Pope Martin V.

As to the early history of the composition, A. J. Wauters, in the *Burlington Magazine*, XXII, makes the interesting suggestion that the triptych is likely to have reached Martin V through the hands of the legation that visited him in 1425 to obtain a charter for the University of Louvain. This can neither be proved nor disproved. It is more likely than the tradition that the Miraflores triptych was used as a traveling altarpiece by Charles V. Such a legend has attached itself to several pictures. The Miraflores triptych is a bulky traveling companion even for a very great monarch, and it is improbable that the friend and patron of Titian would have found Rogier de la Pasture, whether in copy or original, anything but repellent. If we were pursuing the primrose path of legend, it would be necessary to evoke the wraiths of the two Rogiers created by recent fantastic criticism. Our Rogier, according to the warlocks, would be a certain Rogier of Bruges and not him of the pasture.

Without stirring this particular hornets' nest, the matter may be briefly summed up as follows. We should no longer use interchangeably the terms Miraflores Altarpiece and Triptych of Pope Martin V. The Miraflores Altarpiece, now at Berlin, is a good old copy, of the Triptych of Pope Martin V, two parts of which have passed in orderly succession from the Catholic Kings to the Cathedral of Granada, from which a third has strayed by ways which one may only imagine into the hands of Mr. Dreicer. No one who has studied his panel has doubted either its authenticity or its quality. No early Flemish pictures in America except Mr. Johnson's St. Francis by Jan van Eyck, and Crucifixion by Rogier, and the portrait of Leonello d'Este by Rogier, which the war has brought into our art market, seem to me at all in the same class. I may note that Rogier repeated the subject Christ Appearing to His Mother in a larger, later, and less attractive version which is now in the American art market. It has been published in the *Burlington Magazine*, Volume XVI, by W. H. J. Weale. Without his high authority for attribution and period, I should have supposed it by some faithful disciple working on the basis of the earlier design some years after the master's death. Memling also uses the subject in The Life of Mary, at Munich, setting each figure in an archway, quite after the tradition of the Saviour and the Synagogue in the miniatures of manuscripts. Our subject well corresponds to that access of sensibility which marked the last febrile glories of Gothic art.

THREE FRAGMENTS OF THE EARLIEST FRENCH TAPESTRY : BY R. A. MEYER-RIEFSTAHL

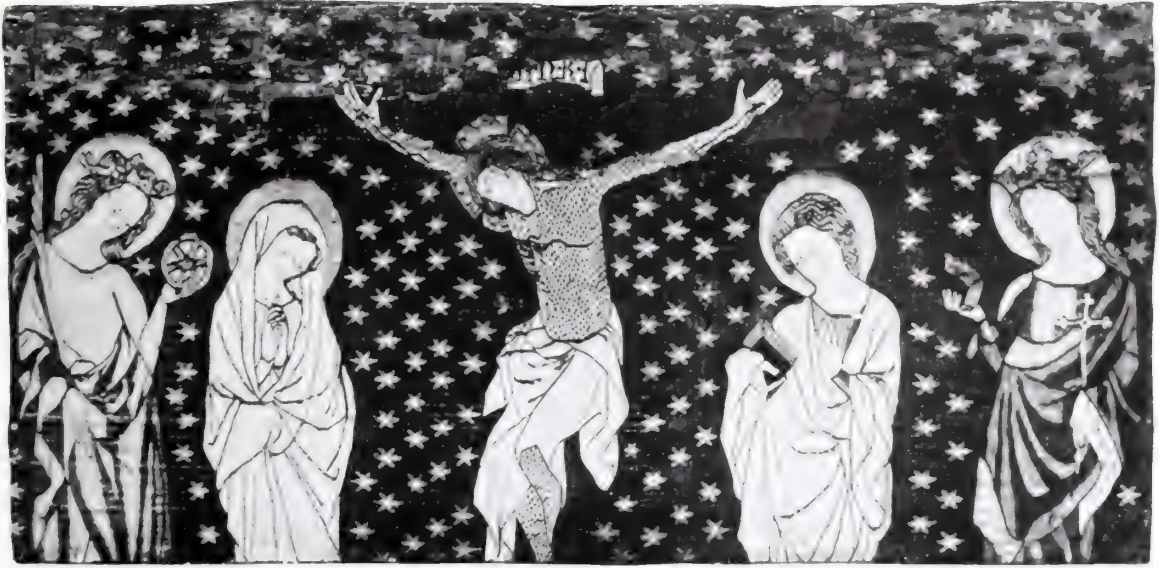
AMONG the most important pieces recently acquired by the Metropolitan Museum of Art in New York is an early Gothic tapestry representing the Christ on the Cross, surrounded by Saints, which belonged formerly to the Morgan and Hoentschel collections. This piece is very famous as well for its beauty as for its historical importance, for it is generally considered to be the oldest French tapestry in existence. Paul Vitry calls it more archaic than the famous Escosura tapestry of the Presentation in the Temple now in the Musée du Cinquantenaire in Brussels, and ascribes it to a Parisian workshop. Jules Guiffrey, Robert T. Nichol and W. M. Milliken take the same standpoint.¹ Its date is unanimously assigned to about the year 1300 A.D. It has been considered to have been an antependium. The Escosura tapestry in Brussels of the early XIVth century and the famous Apocalypse in the Cathedral at Angers, dating from 1376, are the only other early French tapestries of the XIVth century.

We are fortunate enough to increase this series by one important piece. It is preserved in the Germanic Museum in Nuremberg—we feel able to prove that the Nuremberg tapestry comes certainly from the same workshop as the Metropolitan tapestry and is even a fragment of the same piece.

The Nuremberg tapestry is described in the catalogues of the Museum as follows:² "No. 101 (670 in Hampe's Catalogue) Dorset, for choir stalls or antependium of an altar, woolen tapestry, six saints: St. Clara, St. John Baptist, St. Agnes, St. Elizabeth (St. Dorothea in Hampe's Catalogue), St. Peter, St. Paul. On blue ground covered with yellow stars, 168 cm. (66¼ inches) long, 76 cm. (=30 inches) high, XIVth Century (about 1400 in Hampe's Catalogue)." This same tapestry is mentioned by Müntz as a German tapestry of the XIVth Century, but he seems not to have

¹ Paul Vitry, *Les collections Pierpont Morgan*, *Gazette des Beaux Arts*, Vol. IV-XI, 1914, p. 434. Jules Guiffrey, *Les tapisseries du 12e à la fin du 16e siècle*, p. 8—Robert T. Nichol in *Guide to the Loan Exhibition of the J. Pierpont Morgan Collection at the Metropolitan Museum of Art*, New York, 1914, page 27,—W. M. M. in *Bulletin of the Metropolitan Museum of Art*, July, 1916.

² *Katalog der im Germanischen Museum befindlichen Gewebe und Stickereien* (by Essenwein) Nuernberg, 1869, No. 101, with lithographic reproduction; and Theodor Hampe, *Katalog der Gewebesammlung des Germanischen Nationalmuseums*, Nuernberg, 1896, No. 670 (with photographic reproduction). The tapestry has the inventory number of the Museum G. 101.



XIVTH CENTURY FRENCH TAPESTRY.
Metropolitan Museum of Art, New York.



XIVTH CENTURY FRENCH TAPESTRY.
Metropolitan Museum of Art, New York.

known the piece itself, as he simply copies the notice in Essenwein's Catalogue.¹ Circumstances have not permitted an examination of the tapestry itself, but even the photographic reproduction shows that it has been sewed together and consists of two fragments, each with a representation of three saints. Both groups of three figures seem to be facing towards a centre piece which is not there, and this centre piece is without doubt the tapestry at the Metropolitan Museum. To establish this identity we must first study the measurements of both pieces. An absolute equality in the height of both tapestries cannot be expected, as neither is intact, either at the top or at the bottom. But the height of 30 inches of the Nuremberg tapestry and of 32 inches of the Metropolitan tapestry is nearly similar. The halos on the Metropolitan tapestry measure between 6¾ inches and 7 inches; the halos of the Nuremberg tapestry are about 7 inches in diameter. Both tapestries have a blue background with yellow stars. The distribution of the stars between the different figures is done in the same way on both pieces. The character of these backgrounds looks rather different in the two photographs which we reproduce here. The Nuremberg photograph was made about twenty years ago with ordinary plates; the Metropolitan photograph was made recently with orthochromatic plates, exaggerating somewhat the values of the colors. Certain details are absolutely identical on both tapestries, as, for instance, the lining of the garment of the figure in the right corner of the Metropolitan tapestry (St. Margaret of Antioch) and that of the fourth figure from the left in the Nuremberg tapestry (St. Dorothea or St. Elizabeth). To judge from the reproduction the texture seems to be of the same quality in both weaves.

More important than the identity of measurement and of little details is the general character of the composition: the fine rhythm of the lines of the drapery, the expression, and the attitude of the saints, the way they move their arms and hold their different symbols is absolutely identical in both tapestries, while we find certain figures draped in white robes, others clad in colored garments in which the modeling is obtained by primitive hatchings which show that we are here at the beginning of a technical evolution.

We are for the moment only able to give the list of the colors

¹ Muntz, *Histoire générale de la Tapisserie*. Tapisseries allemandes, page 5.

employed in the Metropolitan tapestry. Thirteen colors are found: white, light cream, yellow, light brown (for the hair), another brown which seems to be a faded mauve, light red, dark red, light green, medium green, dark green, light blue, medium blue and dark blue (instead of black employed for the dark outlines). A technical peculiarity must be mentioned in the Metropolitan tapestry: the faces are outlined with dark blue thread employed in ordinary tapestry technique, and these dark blue lines are followed by a white couched thread which seems to have been contemporaneously applied by means of the "flying bobbin." The Metropolitan tapestry is in bad condition both at the top and at the bottom, but there are very few restorations and the remainder of the weave is in good condition. The number of warp threads to the inch is 11 to 12, and the weft consists of about 32 double movements of the shuttle to the inch. The height is 32 inches, the length 62½ inches.

If we insert the Metropolitan tapestry between the two halves of the Nuremberg piece we obtain a composition of a total length of 129 inches, which must have been about 35 inches high. We do not know whether these three fragments represent the whole length of the tapestry, but it is certain that a tapestry of this size cannot have been an antependium; it must have been a dorset, for the choir stalls of a church or the benches of some hall for Ecclesiastical purposes. It may have been much longer, as early textile work for such purposes like the famous Bayeux embroidery or the Apostle tapestry and the Angels' tapestry at Halberstadt, are all of considerable length. In any case we have the center of the composition, the Christ on the Cross, with the traditional Virgin and St. John on both sides. Next to this group we have on each side a group of four saints holding their attributes. The identification of the saints is in several cases not absolutely sure, but we have no reason to doubt the ascriptions which have been made by previous authors. On the left side of the cross we have (starting from the left) St. Clara, St. John Baptist, St. Agnes and St. Catherine of Alexandria. To the right side of the Cross, behind St. John: St. Margaret of Antioch, another saint which may be St. Dorothea or St. Elizabeth, St. Peter and St. Paul.

We have not been able to find any clew as to whether these saints are characteristic for any particular region. We hope to receive information as to the source of the Nuremberg tapestry. But

even if it was discovered in Germany, it seems certain that it is of French workmanship. The earliest German tapestries in Halberstadt, the rugs from Quedlinburg and the earliest German embroideries we know, are of a different character. Their youthful vigor contrasts with the refined subtlety of our tapestry. Even some Rhenish and Westphalian embroideries (as published in Lessing's *Deutsche Wandteppiche und Stickereien*) are quite different in style from our piece. Consequently there is every reason to consider this precious dorset as the earliest specimen existing of French tapestry.

SOME PAINTINGS BY ALBERT PINCKHAM RYDER BY FREDERIC FAIRCHILD SHERMAN

ALBERT RYDER'S color and the way in which he uses it is a calculable quantity in the genesis of his paintings just as truly as are either his conceptions or the designs in which they are embodied. One may estimate quite accurately its actual value in relation to the total effect produced by any and every picture he has painted, though of course it cannot be mathematically stated. Whether the picture is thoroughly synthetic in its subtle harmonization of delicate shades and values or whether it be simply a masterly piece of design, as is sometimes the case, the color itself, though in the former instance entirely neutral in effect, and in the latter seemingly as negligible as that of a silhouette, is always an appreciable equation adding interest or meaning to the composition. His color simply as color embroiders his imaginations with rhymes as perfect as the rhythm of his line, and though a less important contribution to the poetry of his product than the design, in the sense that, one may say, rhyme is not a necessary part of poetry in that some of the noblest is written in blank verse, it is yet a means of informing it with an added loveliness.

Mr. Hunecker in one of his brilliant essays has spoken of that quality of the old masters of Italy which Ryder's color suggests at times and, if I remember aright, added that the artist deliberately sought in his own manner to emulate the beautiful coloring that adds distinction to their works. He must have been consciously trying to work out a more satisfactory approximation to their customary habit

when he undertook the little panel now in the Brooklyn Museum representing a lady, full length, in a landscape, which is seemingly done entirely over a background of gold. In a similar method he painted two panels of a three-fold screen for the late William M. Laffan which has now been broken up, these two panels and the center one, by Homer Martin, having been sold separately. The color of the Italian masters, however perfectly suited to the ecstatic elaboration of religious allegory though, is hardly that which harmonizes with our present day visualization of nature or of life, and naturally therefore he never very nearly approaches them. It might have been otherwise had he been of a deeply religious nature, which he was not, or more humanly sympathetic to that hint of divinity within one's self which generally was their inspiration. Nevertheless one of his noblest creations is a religious subject, the *Noli Me Tangere*, and though it has little or nothing in common with any early picture of the scene, it surpasses, most if not all, of them in an elevation of imaginative mysticism that distinguishes it among the masterpieces of religious art. He has painted the Christ as a suspended spirit visible in human form and clothed in the cerements of the grave, the very color of the flesh emphasizing the impression of the body of one newly arisen from the dead. The old masters pictured His a living presence in this incident, the measurable weight of which is supported by feet firmly set upon the earth. Ryder has succeeded in conveying more convincingly, at least to the world of to-day, the essential spiritual significance of the scene.

In such paintings as several of his marines the value of the color in compositions notable rather for their design is very evident. It pervades the pictures with a glamour as of the night at sea and puts one *en rapport* with these epics of the ocean as surely as the noble rhythm of the line emphasizes the movement of the waves which it inevitably suggests. However little there may be of any resemblance to reality either in color or in drawing in such canvases, they are no less penetrating interpretations of the might and majesty of the sea and like vivid dreams more moving than any memory of the ocean is ever likely to be. In the canvas called *The Sheepfold*, belonging to Mr. Augustus A. Healy and exhibited in the Brooklyn Museum, it is the pigment again that stamps the painting with the authority of a masterpiece in that it approximates in both color and intensity so nearly the actual effect of the moonlit night, recreat-



Mount P. Rymer: Steep and the Rhine Meadows
Collection of the New York Historical Society



Mount P. Rymer: Steep and the Rhine Meadows
Collection of the New York Historical Society



ALBERT P. RYDER: THE GOLDEN HOUR.



ALBERT P. RYDER: THE SHEEPFOLD.

Collection of A. Augustus Healy. Exhibited at the Brooklyn Museum.

ing in a magical way the vibrating mystery that constitutes its essential charm. The huddled group of sheep instinctively drawn together by the dark and the lighted window of the farmhouse nearby indicating the gathering of the family therein, give the picture an extra human interest and lend it a meaning associated with life that brings its beauty home to all. The poetry of the moonlight, the shadows of the trees against the glowing skies, the silence and the solitude of the night, it is reasonable to say are made evident to all by this vital human touch.

Ryder's astonishing ability as a draughtsman, his unerring instinct for the very lines of truth in drawing horses, sheep and other animals as well as domestic fowls and birds is seen in many canvases in which they are the chief if not the only interest. His horses are as fine as Géricault's and his sheep as fine as Jacque's when he wishes them to be. Nowhere else in art, sculpture or painting, I think, will one find anything more tragically beautiful or more poignantly pathetic than his picture of a dead canary. It is a more touching Elegy upon a dead song-bird than one may hope to find in music or in poetry, and it is a matchless piece of drawing and painting beside. Another panel with which I am familiar portrays three sheep so faithfully that a fellow craftsman once hesitated to purchase it because it seemed to him beyond the artist's abilities as a draughtsman.

He could also build up with wonderful verisimilitude scenes of witching splendor like the Siegfried and the Rhine Maidens in the collection of the late Sir William Van Horne or present the very essence of a tale from Chaucer in a painting like the Constance in the same collection. In *The Temple of the Mind* he originated an idea quite as romantic and expressed it just as completely and attractively. Indeed, he is notable for his invention as well as for the magical quality of his color—the invention of new incident to inform historic facts and romantic ideas with new interest, as well as the invention of eloquent and attractive compositions in which to embody them. It is just this portion of something that is new in all of his work, the original part of it that is his own creation, that is the measure of his genius and his greatness.

His landscapes are the least successful of his works and yet even in landscape he has done some fine things. Like the *Sunset Hour*, though they are generally those in which the human element is

introduced, by a single figure or more, and becomes, in reality, the centre of interest however lovely the landscape may be. In practically all of his pictures the human interest is present, and in most of them it is paramount, whatever their magic of mere paint or color, their suggestion of music or of rhyme, of time or of place. It is indeed the vital thing in his art. It informs the most imaginative of his works with meaning so evident as to be almost unmistakable. In the *Forest of Arden* one senses it in the broken limb of the blasted tree repeating the gesture of the cavalier who woos his lady in the foreground, he dwelling upon the beauty of Love's demesne and that dumb finger of earth's dead pointing upward as if to recall the lasting loveliness of Heaven. I do not wish to be misunderstood as implying that Ryder ever consciously attempts to point a moral in a picture or to tell a story, but simply to indicate how truly his work is informed with meaning and pregnant with suggestion—so much so, indeed, that from the best of it one gets an intellectual as well as an emotional pleasure of the highest sort. In the picture of *Pegasus* the figure rides the white winged horse out of the radiant heavens right over the edge of the world, bringing back to us to-day the message of the gods. What matters it if the winged steed is badly drawn in such a picture? Perhaps the spindly legs that would scarcely carry its weight subconsciously emphasize the power of those mighty wings outspread! Invariably almost Ryder sacrifices everything unnecessary to the realization of an idea in his effort to give the fullest and most forcible expression and the effectiveness to his pictures. Their interest and their charm sufficiently prove how wisely he chooses between the vital and the ineffectual elements in their composition and execution.

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GIOVANNI BELLINI : MADONNA
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A MADONNA BY GIOVANNI BELLINI RECENTLY
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MR. LEHMAN'S Madonna (Frontispiece) was discovered by Count Umberto Gnoli in Prince Potenziani's Villa at Rieti, and published in the *Rassegna d'Arte* for November, 1911.¹ The reproduction in black and white left no doubt that it was one of the most incisive, most personal, and most appealing of Bellini's earlier achievements. The sight of the original was dazzling. It has a vivacity and a wealth of colour that were a revelation. A student of Bellini, expecting his rather subdued scheme of pearly greys and blues that is seldom disturbed by intrusions of brighter tints, is almost taken aback by the crash of the strong coral reds, the fresh juicy greens, the shining whites. But nevertheless the subtler and more delicate harmonies hold their own, and I can scarcely recall a note of blue more telling yet more exquisite than the one on the sash of the Child. For the radiance of the colours is equalled by their coolness and transparency.

Far more than the design, does the colour scheme betray the influence of Mantegna. We are reminded of him spontaneously and irresistibly, but with this difference, that while even in his best preserved works he is relatively opaque and heavy, not to say murky and even hot, here Bellini is as clear, as light, and as fresh as he always tends to be in his first period.

And yet the design is as Mantegnesque as Bellini ever made, for if no one element in the figure is so obviously taken over as the Child in the Johnson picture, the festoon is lifted, so to speak, bodily from Mantegna. We are reminded not only in that respect of his

¹ The reappearance of this work was more of a delight than a surprise, for I had long been acquainted with a crude but nearly contemporary copy. It is in the collection of the Bavarian Minister at Vienna, Baron Tucher. We reproduce the original from a new photograph.

André "Madonna"¹ and of two others known only in almost contemporary copies at Berlin and in the former Butler Collection, but in every other way as well. It is indeed likely that the entire pattern of our Madonna was given by one of Mantegna's now lost, one in the style of his most beautiful painting known to us, the Berlin "Presentation of the Holy Child." That, by the way, is a masterpiece which must have profoundly impressed Giovanni Bellini, for it would seem as if he made a version of it—or at least had it made under his own eye—which is still to be seen.²

All in all, Mr. Lehman's panel is Bellini's most Mantegnesque work. It is the more singular that he has taken so little of Mantegna's structure, for as a torso this Madonna's would scarcely compare with a Greek herma. We should liken it rather to something so rudimentary as the wooden idols, the *xoana* of the more primitive Greeks. It has scarcely more articulation or projections than a board, and indeed is so silhouetted as to suggest a flat back. Yet the painting is to my mind none the worse, for manifestly the artist was absorbed in his colour and his feeling, both of which he renders with supreme success. These faults, however, are among the chief reasons why I place it slightly earlier than the kindred Johnson "Madonna" already so much more supple and free, as if its author had suddenly shaken off his limitations.

The resemblances between these two works are too obvious to require pointing out, and in consequence we are dispensed from the laborious task of dating Mr. Lehman's. But, even if Mr. Johnson's "Madonna" were unknown, we should have had no difficulty in coming to the same conclusion with regard to its chronology. Clearly an early effort, it yet could not have been painted much, if at all, before 1470, and for the following reasons. In general character of drawing, design, and form it is close to the "*Pietà*" of the Doge's Palace, painted as we know in 1472. The Virgin's right hand anticipated that of the earlier Morelli "Madonna" at Bergamo, and of the Moses in the Naples "Transfiguration," works dating from toward 1480. Finally, there is a bit of outside evidence. The Child's sash, in the precise arrangements that we find here with its vertical strip of embroidery, occurs in the André Mantegna as well as in a Mantegnesque "Madonna" at Treviso. Now I had on internal evidence

¹ Reproduced as Fig. 381 in Venturi's "Storia," Vol. VII, part 3.

² Querini-Stampalia Palace, Venice. The version is so remarkable that I can scarcely blame Morelli for having believed that it was an original. (Photo. Alinari 13621).

placed the André picture after its author's Uffizi Triptych, and well on the way toward a later group represented by the Mond "Holy Family." The exact year almost is given us by the Treviso "Madonna" which could not have been done before 1469, and probably was painted very soon after.¹ But the Treviso "Madonna" was inspired by some work like the André one, which must therefore already have existed in 1469 yet not before, I believe, owing to the way it anticipates later works. Mr. Lehman's Bellini which has such close affinities with this painting would certainly not have been painted earlier.

SOME ORIENTAL BAS-RELIEFS · BY HAMILTON BELL

IN the Boston Museum of Fine Arts are two bas-reliefs, Nos. 12,588 and 12,589, labeled "Tomb Sculpture. The reliefs represent the travels of a high official. Chinese T'ang, 8th Century" (Figs. 1 and 2).

In the Louvre in Paris is a companion stone (Fig. 3) which M. Gaston Migeon, Conservateur of the Far Eastern Department of that museum, provisionally entitles "*une dalle funéraire chinoise du VIIe siècle.*"

Despite the fact that the relief in the Louvre seems rather better in execution than the others, I think that there can be little risk in assuming for all three a similar provenance; this, I was informed by the Paris dealer who had sold them all, to have been Sing sian sian² on the Yellow River. No real importance attaches to such a statement, which is probably merely that of the Chinese dealer from whom they were acquired. This vagueness of dealers on these important points continues a grave stumbling-block in the path of the student. The sizes of the stones would seem to imply that they were portions of the same monument, the two Boston stones being 44½ inches and 45¾ inches long and 25½ inches and 25¾ inches high respectively; that in the Louvre is 41½ inches long by 25¾ inches high. What this monument may have been must be a matter of conjecture. M. Migeon, like the

¹ Bollettino d'Arte, 1909, p. 212, where it is reproduced.

² Is this possibly Sing Hsien in Shansi, about thirty miles east of the Yellow River?

Boston authorities, is disposed to regard them as part of the lining of a tomb, doubtless arguing by analogy from the well-known Han sculptures of a similar purpose.

The subjects are less difficult to decipher. In each of the three the central panel shows us an Oriental potentate on horseback beneath an umbrella of state attended by a retinue with music and banners. In the side panels of all, the same prince (in all probability) is seated, either under vine arbors or in elaborately decked pavilions, feasting. It should be noticed that in every instance, whether the banquet is in the open air or beneath a roof, it takes place within an enclosure (of a palace presumably) at the entrance to which servants and horses await the departure of their lord. As I shall endeavor to demonstrate, the art of these sculptures is so composite that it is well-nigh impossible to decide on the nationality of the sculptor, but I think it is undeniable that the principal personage and his train are not Chinese. On the other hand, the figures of his hosts, if we may assume them to be so, and to some extent the style of the buildings in which he reposes, betray certain Chinese characteristics. It is interesting to observe that whether the banquet seems to be offered by the more Chinese looking of the personages to those of more Western aspect, or vice versa, the vessels in which it is served are the same and recall those which we note as being of T'ang style.

So, too, with the musical instruments; be the players Chinese or Westerners in appearance, the instruments are the same. As we shall see, all of these appear in the arts of Asia from Persia to China, some of them even surviving in the Far East to the present day.

Chinese intercourse with India is of great antiquity, almost certainly antedating the Christian era.

Western Asia was known to the Chinese from at least as early as the famous expedition of Chang K'ien under the Han Emperor Wu-ti in the second century—B.C. 138 to 126 B.C.

The Wei Shu (506-572 A.D.) gives an account of Po-ssi, Persia, in which allusion is made to an embassy to Han of the King of Po-ssi in the period of Shou Kui (516-528 A.D.) after which time tribute is stated to have been sent annually.

On the fall of the Sassanian Dynasty in 641 A.D. the last monarch, Yesdijird III, fled to Merv, whence he appealed for help

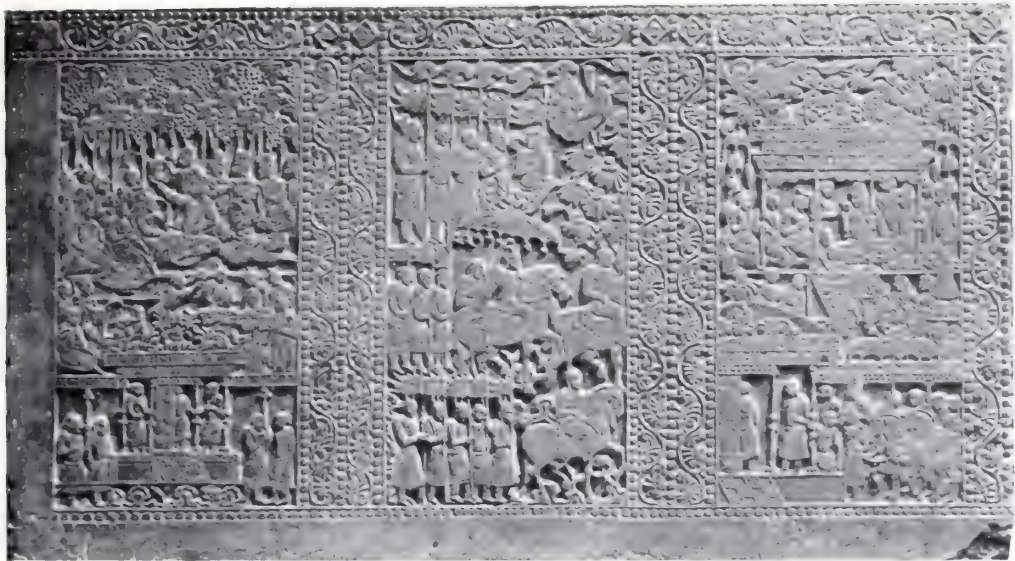


Fig. 1. ORIENTAL BAS-RELIEF.
Boston Museum of Fine Arts.

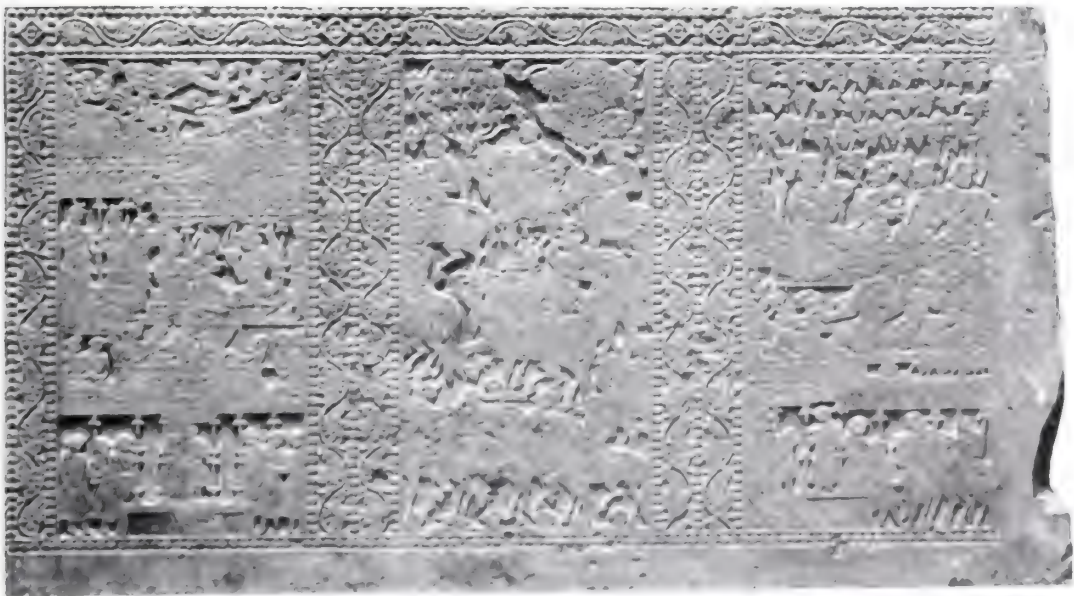
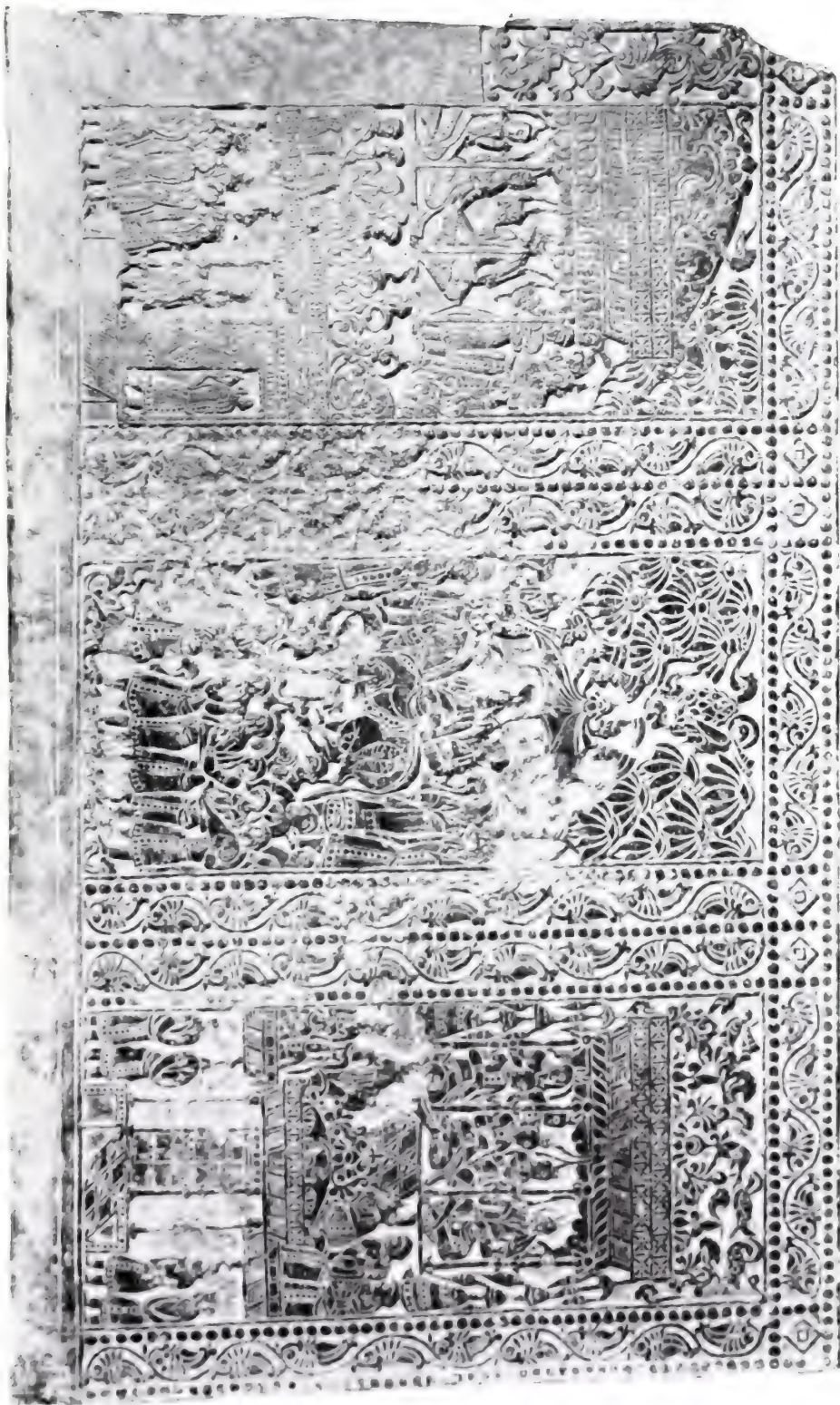


Fig. 2. ORIENTAL BAS-RELIEF.
Boston Museum of Fine Arts.

FIG. 3. ORIENTAL BAS-RELIEF
No. 1. 10. 1000



to the Chinese Emperor, and tradition has it that his heir to the throne took refuge at the Chinese court. The influence of the art which takes its name from that monarchy is traceable in the arts of the Far East for many centuries after.

It would seem from internal evidence scarcely probable that these reliefs are of so early a date; but not impossible that some such embassy may be commemorated in them.

In the Museum of East Asiatic Art in Cologne are two other stones (Figs. 4 and 5) which have many details in common with these at Boston and Paris, together with others which forbid us to connect them. Some of these differences, primarily those of size, are so great as to make it impossible to believe that they are parts of the same work, or even by the same hand as the three we are considering, while suggesting a more Chinese origin than we can find warrant to ascribe to the three; the figures on these Cologne stones, however, are all decidedly Central Asian and not Chinese in character and costume.

Let us consider these influences, *seriatim*.

INDIAN. Apart from what M. Migeon calls "*quelque chose de l'imagination et de la langueur de l'Inde*," there are one or two decidedly Indian influences to be traced in these reliefs, although the more conspicuous of these may have their origin in Chinese motives themselves derived from Indian.

The treatment of the conventional foliage in the borders is very Indian and the forms of the pavilion roofs, together with the ornaments which crest them, suggest an Indian origin; as do very similar ornamental features in the art of Wei and the immediately succeeding Chinese dynasties.

A closer connection with India might perhaps be established, could we link these stones with a splendid altar frontal of marble recently in M. Vignier's hands in Paris and now on its way to this country. This, though far more masterly in treatment than any work in the Boston and Louvre reliefs, yet to everyone who has seen both irresistibly suggests similar influences, if not an absolute affiliation. It is surmounted by a frieze of musicians seated in circles of ornament. I seem to find the original impulse of this frieze in one surmounting a gateway screen in the temple of Sahas-kot, Nagda, near Oudeypore, traditionally of the VIIIth century A.D. but probably dating from the Xth. It is in the style of the

better known temple of Vimalasaha at Mount Abu, which was built about 1030 A.D.¹

The necking of a column at Ajanta² is adorned with somewhat similar figures seated in circles, and much the same arrangement, but in ovals here, is to be found at Sarnath³ and at Kichang, Singbhum district.⁴ All these are probably of about the Vth century. The musicians in the circles of the altar frontal, in type and treatment of the heads, costume, mannerism of gesture, as of pointed toes, etc., are remarkably like those in the stones before us.

A Bacchic carouse, under naturalistic vines, of Gandharan workmanship, on an unnumbered relief in the Lahore Museum,⁵ may or may not have some connection with the feasters in these stones.

Dr. Fischer was strongly of opinion that the two armed attendants carved on the front ends of the stones in his museum at Cologne were Rajputs and that the curious crescent-shaped objects beneath their chins were the characteristic Rajput whiskers. To this I object that these are never worn without a fiercely curling mustache, of which these figures are manifestly devoid. I incline to believe that they represent a mouth-covering, such as is worn by many desert-dwelling people to keep the fine sand out of the breathing apparatus. Such a device is found in Greek representations of Persians and Scythians, and later, on at least two Sassanian bowls, one of which, in the British Museum, is ascribed to the Vth century A.D. The other is in the Hermitage. For some unknown reason, unless it be for purposes of disguise, the same custom of enveloping the lower part of the face in a cloth was adopted by the warrior priests of Hieisan, in Kamakura times, in Japan, and is frequently represented in the makemono of that era.

CHINESE. The Chinese features are primarily architectural, the ornamental sloping causeways leading, instead of steps, to the platforms on which the pavilions stand; these platforms themselves and the doors are all of types familiar to the student of Chinese buildings almost from Han times. The flat domes recall the roof of a house in a painted screen at Toji in Kyoto, which,

¹ Gustave le Bon, *Monuments de l'Inde*.

² Havell, *Ancient and Mediaeval Architecture of India*, plate LII.

³ Photo 308 of 1907-8, Dir. Genl's office. *Annual 1907-8*, pl. XX and *J. R. A. S.* 1908, p. 1094, pl. II. *Catalogue of Sarnath Museum*. Vogel & Ram Sehn, 1914.

⁴ Burgess, *Ancient Monuments of India*, Part II, pl. 295.

⁵ A. Foucher, *L'art gréco-bouddique*.

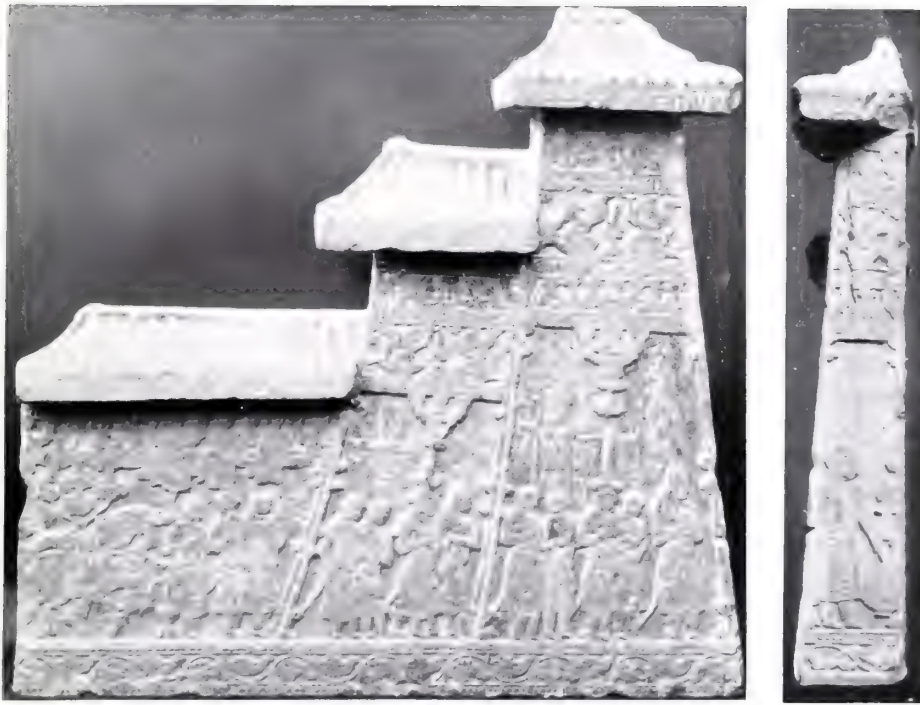


Fig. 4. ORIENTAL BAS-RELIEF.
Museum of East Asiatic Art, Cologne.



Fig. 5. ORIENTAL BAS-RELIEF.
Museum of East Asiatic Art, Copenhagen.

if not Chinese of T'ang, is a contemporary Japanese copy. The coffered ceilings have been found carved in stone in the roofs of Wei cave temples at Kung Hsien in Honan and are to be seen in the ceilings of the Suiko shrines and the canopies over the altar of the Kondo of Horiuji. The slender columns which carry the roofs recall those at the entrance of cave V at Lung men.¹ The curtains between them rolled up to the cornice and tied there with bands are to be found to-day on every Japanese temple, and in Chinese and Japanese art of early date. The elaborate tasseled pendants hanging from the caves of two of the pavilions are to be found in sculptures of the Sui dynasty and even earlier, A.D. 535.² The trees, with their remarkable arrangement of leaves and fruit, are likewise a characteristic of Chinese art of these early days.³ The "fungus-shaped" clouds which fill every available vacant space are too Chinese to require mention.

The dishes in which the banquets are served are exactly like some of T'ang date in Shōsōin at Nara and are to be found in profusion in the Mandara paintings from Turkestan and in the contemporaneous Fujiwara art of Japan.

The lute or biwa, with crescent-shaped sound-holes, played with a plectrum, is of common occurrence in these arts, and originals of the period exist in Shōsōin.

The double-ended drum, shaped somewhat like an hour-glass, is also Chinese.

In each of these stones are groups of personages whose costume seems noticeably Chinese. The curious little caps perched on the tops of their heads, the heads being in some instances clean-shaven, appear in reliefs as early as Northern Wei times.⁴ Some of the wearers of these kneel with their feet under them, and all wear long-skirted gowns with little Chinese jackets and flowing sashes tied in front. The saddle cloths and saddles are Chinese in style; to give but one instance, see the famous horses of the Emperor T'ai tsong, who died in 649 A.D.⁵

The ornament which partially surrounds and separates the panels, while it has, as has been noted, a marked Indian suggestion,

¹ Chavannes, *Mission archéologique dans la Chine septentrionale*, pl. 360.

² Chavannes, *loc. cit.*, pl. 421.

³ The Tuan Fang altar, Sui 581-617 A. D. Paintings in T'ang style. Stein Coll., British Museum.

⁴ Chavannes, *loc. cit.*, pl. 618.

⁵ Chavannes, *loc. cit.*, pl. 443.

yet in detail shows affinities with many Chinese examples. These may be found on mirrors of the VI Dynasties and T'ang periods, on steles dated 734 and 581 A.D. lent to the Exhibition of Buddhist Art at the Musée Cernuschi in 1912 and in another of 663 A.D. at Sianfu in Shensi, illustrated by M. Chavannes.¹

The banners are paralleled in the makemono called Ingyo sutra ascribed to Tempyo times but Chinese in style, and now deposited in the Kyoto and Nara Museums,² and are found in Sung and Yuan paintings.

CENTRAL ASIAN. Many features of these sculptures present us with marked resemblances to those of the Central Asian arts which the recent researches of European archæologists have disclosed to us. Many of these are also to be found in early Chinese art and have been alluded to under that heading. Of those, which in the present state of our knowledge may be called purely Central Asian, none are more striking than the costumes of the greater number of the more important personages in the reliefs. Most of these might have stepped from the painting found in Turkestan by Messrs. Pelliot, Grunwedel and Von le Coq.³ They wear the same long-skirted coats with ornamental borders and lapels thrown back, the same loose trousers tucked into high soft boots with pointed toes, or tight trousers to the ankles, as the figures Von le Coq calls Uigur chiefs.

They sit, too, in the same cross-legged fashion and point their toes in the same apparently affected manner. The banners, with their fantastically flittered tails and borders, are to be found in the paintings of the Stein Collection in the British Museum and in a fresco at Tuan huang of C. 700 A.D. photographed by Pelliot. The Chinese trees above mentioned are found in these paintings too.

The saddles and housings of some of the horses, together with the Sassanian tassels to be described hereafter, are found in a Jataka painting in the Stein Collection and in one given by Grunwedel of a Chinese warrior on horseback with Chinese attendants.⁴ The

¹ Chavannes, *loc. cit.*, pl. 760.

² Kokka, reproductions of portions of these rolls.

³ A. Grunwedel, *Alt-Buddische Kulturstätten in Chinesische Turkestan*, Figs. 52, 53, 116 etc. 619.—A. Von le Coq, Chotscho.—Pelliot, photographs of paintings at Kyzyl-Sairam.

⁴ Paintings found by Stein at Dandan Uiliq, probably ante 787 A.D.—Grunwedel, *loc. cit.*, Fig. 513.

ornamental border also recurs in Figure 424, No. 390 C, of the same book.

The musical instruments recorded above, together with the Chinese Sho, or reed mouth-organ, occur frequently in this art, as they do in all art from Japan to Eastern Russia.

WESTERN ASIATIC. And this brings us to the last influence which these puzzling sculptures betray, that of Western Asia and chiefly that of the Persians.

The Assyrian harps, with which we first become familiar in the bas-reliefs from Kouyunjik in the British Museum, are to be found not only in the subsequent arts of the Nearer East,¹ but we know were in common use in China at least as early as T'ang. Fragments of one of this period are in Shōsōin at Nara. It is held and played in all these later instances precisely as in the Ninivite sculptures.

The fluttering scarves which are prominent on the tops of the umbrellas carried over the principal personages, in all three of the reliefs, and also adorn the necks of the peacocks and other birds, are salient and familiar features of the art of the Sassanid dynasty 226-653 A.D. and appear elsewhere in Central Asian art.² Another Sassanian suggestion is to be found in the haloes worn by some of these birds.

The pine-cone shaped tassels on the bridles and caparisons of the horses are surely derived from this art, wherein they are of common occurrence.

The position of the feet of the riders, toes pointing vertically downward, is equally familiar in Sassanian work. A curious parallel between the coat of the principal figure in the center panel of the Louvre relief and that of a rider on one of the Sassanian rock sculptures at Tagh-i-Boston is worthy of note.³

The Rhyton, which one of the feasters in Figure 1 raises aloft, has a very Western look, but seems to me to be more like those from Scythian tombs in Southern Russia than the more familiar original Greek forms.⁴

¹ Sassanian silver jug found in the vicinity of Perm, now in the Musée de Lyon, together with hour-glass drum and Chinese Sho, or mouth-organ. Wood carving: Von le Coq Coll. Mus. für Völkerkunde, Berlin. XVth cent. Persian miniatures.

² Grunwedel, *op. cit.*, Figs. 61, 66, 68, 172, and collections in Museum, Petrograd University.

³ Cast in the Louvre. F. Sarre and E. Hertzfeld: *Iranische Felsreliefs*.

⁴ Cf. Rhyton from Kul'oba, S. Reinach: *Antiquités du Bosphore cimmérien*.

The tall caps of the chief figures and many of their attendants are strikingly reminiscent of those common among the Persians and other Western Asiatic people of the present day. These caps are noticeable in the paintings of the Von le Coq Collection.

The shape of the umbrella is that to be found in some variety on Greek and Greco-Italian vases, mirrors, etc., and may have been used in the Greek Orient.

In the basement of the Kaiser Friedrich Museum at Berlin is a curious little alabaster relief labeled *Südarabische Alterthum*, about which I could obtain no further information nor was a photograph of it to be procured. It is much weather-worn, but a sketch I made will serve to suggest the similarity of the type of head and its treatment to many of the figures in these bas-reliefs.

It has been suggested that all five of these stone sculptures may be fraudulent—Japanese. While offering no opinion on such a delicate point, I venture to believe that the foregoing notes will tend to show that it is at least improbable that the type of sculptor likely to be employed in such a fraud should possess the requisite knowledge of so many arts as to mix them in such puzzling proportions, and yet, so far as I can judge, commit no anachronisms in the introduction of unexpected motives, accessories, etc.

One further point remains to be considered, that of the technical processes revealed in these sculptures. It must be admitted that these do not correspond exactly with any of the unquestioned Chinese bas-reliefs with which I am acquainted.

The Cologne stones have a more Chinese look than the others. Their roofs strongly suggest the so-called "piliers" of T'ai-che, Wou leang Ts'eu, and others,¹ recorded by M. Chavannes, and others which I have seen of Han pottery, although these are all of earlier date than the stones can possibly be. Then, too, the triple brackets above the lotus-capped pillars are familiar both in Chinese architecture and in its Japanese derivative. On the other hand, as has been said, the principal personage in all the reliefs is plainly not a Chinese. It may be that we are face to face with another link between the East and the West from that wonderland whence, recently alone, has come so much light on our studies of Oriental art—the true Middle Kingdom of Asia—Chinese Turkestan.

¹ Chavannes, *Mission archéologique*, Part I.

A MEDIEVAL IVORY CASKET · BY ROGER SHERMAN LOOMIS

AMONG the numerous art objects in the collection of Mr. J. Pierpont Morgan is an interesting group of ivories representative of the work of a school of French craftsmen who seem to have made a specialty of toilet articles adorned with secular subjects. This school seems to have originated near the opening of the fourteenth century, and to have produced in considerable quantities from standard models the combs, mirror cases, writing tablets, and caskets, examples of which are to be seen in almost every European museum. The Morgan Collection contains three caskets and two detached panels from caskets. Two of the caskets are adorned with scenes from the *Chatelaine de Vergi*. Since anyone with a copy of this charming tale of secret love and tragic death, as it is issued in the King's Classics, can easily identify the scenes for himself, I need say no more concerning them than that four similar caskets are in existence,¹ and that an Italian version of the story is painted on the walls of a bedchamber at the Palazzo Davanzati, Florence.²

The third of Mr. Morgan's caskets does not, like these or like the Perceval casket at the Louvre or the Tristram casket at the Hermitage Museum, Petrograd, follow a single narrative but affords illustrations of several different stories. Five other caskets of the same type, besides several plaques from such caskets, are known to me.³ It was, then, a model at the atelier of the school which standardized this combination of motifs: it was not the product of one carver's fancy. The identification of these scenes has in the course of a hundred and fifty years been shaping itself with some precision. In 1890 Johann von Antoniewicz published a scholarly study of a casket of this type at Cracow, in which, though obliged to leave two scenes still undetermined, he identified the rest with certainty.⁴ His work has been the basis of all

¹ At the British Museum, the Louvre, the Imperial Museum, Vienna, and the Museo Archeologico, Milan.

² *Gazette des Beaux-Arts*, per. IV, vol. VI, p. 231.

³ Dalton in his *Ivory Carvings of the Christian Era* gives on pp. 125 f. an excellent bibliography; it may be supplemented by the following: J. B. Waring, *Art Treasures of the United Kingdom*, Sculpture, pl. 4; and *Revue de l'Art chrétien*, 1911, p. 398 f.

⁴ *Romanische Forschungen*, V, p. 241.

subsequent descriptions of caskets of this group. Since his article is easily accessible, it seems scarcely necessary to rehearse here his study of the literary sources of the scenes. Since, moreover, the Morgan casket in years past has been reproduced in the *Collection Spitzer*, I, pl. 21, and in the *Rivista d'Italia*, 1904, I, p. 600 ff., neither does it seem necessary to reproduce all the sides of the casket. The two detached plaques from similar caskets, however, which have not been reproduced before to my knowledge, are given here as Figures 1 and 2. The subject of Figure 1 is a tournament, the side panels being filled with pairs of lovers. Figure 2, which corresponds to the front side of the Cracow casket, represents in the right-hand panels the Death of Pyramus and Thisbe.

It has not, I think, been pointed out that these caskets seem to have exercised not a little influence upon the enamellers of the fourteenth century in the choice of secular motifs. Whether they affected the treatment also of these motifs we cannot tell, since through a strange mishap none of these enamels to which I refer has survived to our time. We only know of the existence of such enamels through the remarkably detailed inventory made for Louis, Duke of Anjou, in 1364 and 1365.¹ Here we find a number of the scenes popularized by these caskets described as adorning vessels of gold and silver. The Siege of the Castle of Love, which is carved on the lid of every casket of this group, was worked out most elaborately in metal in a fountain for table service described in the inventory.² The Humiliation of Aristotle furnished the design for an aquamanile, or water vessel³; there were some curious modifications in the treatment, however, which indicate a relationship to an ivory figured by Montfaucon, *Antiquité Expliquée*, vol. III, pl. 194. The meeting of Tristram and Isolt which Mark observes from an overhanging tree is mentioned several times in the inventory.⁴ In the case of a magnificent silver-gilt salière the stem represented the trunk of the tree; in the branches appeared the figure of Mark; below were the lovers, "tout ouvrée de taille très déliement"; and in the base a piece of crystal was set to represent the fountain, and within it appeared

¹ M. de Laborde, *Notice des Émaux*, II. See also *Bibliothèque de l'École des Chartes*, L, p. 168.

² M. de Laborde, *op. cit.*, II, p. 36.

³ *Ibid.*, p. 18.

⁴ *Ibid.*, pp. 52, 59, 62, 90.

the head of King Mark. In a goblet of silver gilt this scene appeared in the enameling of the bowl, while the hunting of the unicorn, which is always associated with it on the caskets, appeared in the enameling of the cover. Another of the scenes which is carved on these caskets is found on three objects described in the same inventory. Since this scene and the one adjoining it on the casket have not been identified before, the side which contains them both is reproduced in Figure 3, and I shall venture an interpretation.

On the left we have a knight on his destrier piercing with a lance the mouth of a wodehouse, or wild man of the woods. In the latter's grasp is a woman, holding her hands up in supplication to the knight. This subject, as I have noted already, appears on three objects described in the inventory of Louis, Duke of Anjou, being enameled on two cups and a basin.¹ One of these descriptions reads: "At the bottom of the goblet is an enamel of blue, and in the said enamel is a man on horseback, who issues from a castle and holds in his hand a naked sword to strike a wodehouse, who is carrying away a lady." Oddly enough, since the inventory adds that inside the cover there is an enamel of a lady holding a lion by a chain, we may be quite certain that a ceiling painting at the Alhambra,² wherein the knight rescues from the wodehouse a lady, who holds a lion by a chain, was the result of a confusion by the artist of these two motifs which he found together on a cup similar to that described in the inventory. This curious fact does not, however, bring us any nearer to an identification. In two English MSS., whose date is about 1325, we find illuminations of a knight on foot, piercing with his spear a wodehouse, who has a lady in his clutches. These are the Smithfield Decretals (MS. 10 E IV) at the British Museum and the Taymouth Horae in the possession of Mr. Yates Thompson of London. In both MSS. this scene is simply one of a series, and in the Horae the series is accompanied by inscriptions in Anglo-Norman which relate the story.³ Though the illustration of the story in English, French, and Spanish art of the fourteenth century would argue a considerable degree of popularity, I have been unable to

¹ *Ibid.*, pp. 13, 21, 96.

² Goury and Jones, *Alhambra*, I, Pl. XLVIII.

³ H. Y. Thompson, *Fifty MSS., Second Series*, M.S. 57.

trace it in this precise form.¹ The explanatory legends of the Taymouth Horae, however, give us the gist of the tale. Two damsels went out one day to gather flowers. A wodehouse, lurking in the woods, pounces upon one of them and after a struggle carries her away. An old knight, Enyas by name, comes to her rescue, despatches the monster, and leaves its bleeding carcass on the ground. At first the lady pours forth protestations of gratitude. Presently, as they walk, they are met by a young knight, who insolently demands that Enyas surrender the lady to his care. Enyas agrees that she be allowed to take her choice between them. Alas for feminine gratitude! she is ensnared by the rosy cheeks and saffron locks of the young knight; she forsakes her deliverer. The young knight, finding his effrontery successful, now demands the hound of Enyas. The latter agrees to a similar test. The dog is placed midway between them, each blows his horn, but the faithful dog returns to his master. The young knight, however, threateningly declares that he is resolved to have the dog as well as the damsel. Enyas, at the end of his patience, swiftly draws his sword and slays his enemy. The lady, alarmed at being left alone in the forest, beseeches Enyas to lead her out of it, only to receive a scornful rebuke for her unnatural conduct. He departs; two hungry bears leap out of the wood, and speedily devour this example of gross ingratitude.

The other scene represents a knight, just dismounted from his horse, clasping the hand of a bearded man in monastic garb, who holds a large key and appears to have emerged from a gateway behind him. The identification of this scene was suggested to me by Abbey's painting called the Key of the Castle in the Boston Public Library. The passage illustrated is to be found in the prose romance called the *Queste del Saint Graal*,² and relates that Galahad, after undertaking to abolish the evil custom of the Castle of the Maidens, meets and overcomes the seven knights who hold the place. When he approaches the drawbridge, an old man clad in the garb of religion meets him and brings him the keys, saying: "Sire, take these keys. Now may you do with this castle and those who are therein your pleasure; for you have so wrought that the castle is yours." Taking the keys, Galahad enters and finds

¹ Interesting parallels, however, are to be found in the *Chevalier à l'Espée*, the *Vengeance Raguidel*, the prose *Tristan*, and the Dutch *Lancelot*.

² *Les Aventures ou la Queste del Saint Graal*, ed. O. Sommer, p. 35.



Fig. 1. DETACHED PLAQUE FROM IVORY CASKET IN MORGAN COLLECTION, NEW YORK. JOUSTING SCENE.



Fig. 2. DETACHED PLAQUE FROM IVORY CASKET IN MORGAN COLLECTION. HUMILIATION OF ARISTOTLE. PYRAMUS AND THISBE.



Fig. 3. SIDE OF IVORY CASKET IN MORGAN COLLECTION. LOWER PART OF THE WESTERLY SIDE. LATERAL VIEW. AT THE CASKET OF THE MARIAGE.

in the streets countless maidens. All bid him welcome and bless God who has brought him to deliver them from the dolorous castle.

The subjects carved upon this casket suggest comparison with two other monuments of medieval decorative art. One of them, a sculptured capital in the church of St. Pierre, Caen,¹ assigned to a date near the year 1308, shows a relation to the caskets which has been frequently noticed. It has in common with them four scenes: the humiliation of Aristotle, the unicorn, the Sword Bridge, and the Perilous Bed. Since the treatment of these subjects on the capital does not resemble the treatment on the caskets, the mason of Caen could not have been trained in the school of ivory carvers by whom the caskets were produced. Furthermore, since his treatment of the Sword Bridge does not exhibit the mistaken introduction of the missiles, he could not have used one of the caskets as his model. Probably, then, he must have used as his source the designs upon which the ivory workers drew, or at least a similar set.

A further light is shed upon the subject by a consideration of the second monument to which I have alluded. This is an embroidery of the first third of the fourteenth century, made at or near Freiburg in Breisgau, and now preserved in the Antiquarian Museum of that city.² It has four subjects in common with the Caen capital: the humiliation of Aristotle, the unicorn, Samson's struggle with the lion, and the humiliation of Virgil. It seems not unlikely, then, that the embroidery, the capital, and the caskets, all are derived from manuscripts of some French book of well-known secular art motifs. This supposition is strengthened by the existence of a definitely marked scheme, pointed out by Schweitzer in the Freiburg embroidery and by Antoniewicz in some of the scenes on the caskets. On the former are illustrated the betrayal of Samson by Delilah, the humiliation by women of Aristotle and Virgil, the wedding of the faithless Laudine to Ivain, the slayer of her husband, and finally the unicorn. Manifestly there is here intended a pictorial antithesis between the examples of love's folly on the one hand, and the symbol of chastity on the other. On the casket, too, Tristram and Isolt, the types of unhallowed love, are set off against the symbol of chastity; the senile infatuation of Aris-

¹ A. Gasté, *Chapiteau de l'Église St. Pierre de Caen*.

² H. Schweitzer, *Bilderteppiche und Stickereien*, p. 8, reprint from *Schauinsland*, 1904.

tote against the delicious embraces of immortal youth. If we may press the point further, a certain antithesis was perhaps intended between Lancelot's sufferings in quest of Guenever and Gawain's peril in the quest of the holy Bleeding Lance. Now we know of the existence of at least one fairly popular medieval book, the *Cy Nous Dit*, in which multifarious common art motifs from various literary sources were gathered together and used to point a somewhat strained moral.¹ Such a collection, used without reference to the moral significations, would explain the Caen capital, where no symbolical scheme can be detected. Such a collection, used with careful reference to the interpretations, would explain the embroidery and all but two of the panels of the casket. Such a collection, if, as the embroidery and the caskets lead us to believe, it supplied frequently, besides the illumination depicting the scene of moral significance, one or two illuminations of other scenes in the same story, would explain these two panels also. For it would seem as if the man who chose the designs for the casket, desiring to point a contrast between women grateful and ungrateful, found in the manuscript stories illustrative of these qualities, but with an odd lapse of intelligence took, not the scenes where the lady forsook Enyas or the maidens welcomed their deliverer Galahad, but other associated scenes of no moral significance.

In comparing the members of this group of caskets with each other, we do not find that the Morgan casket is the most careful copy of the archetype to which they all go back. A scrutiny of the casket itself or of the reproductions to which I have referred will show that in the panel representing the Surrender of the Castle of Love two male figures, one crowned, are mistakenly introduced among the defenders, who should all, of course, be women. The four panels on the back have each its variation from the original. On the left, Gawain's sword should be in act to slice off at one blow the head and paw of the lion, as in all the other caskets. In the next panel the hail of missiles is mistakenly carried over from the adjoining panel. This in turn represents anachronistically the paw which does not adhere to Gawain's shield till later in the romance. The fourth panel introduces trees into what should be an indoor scene. The Cracow casket, which contains the fewest misunderstandings, can best claim to represent the arche-

¹ Paulin Paris, *Manuscripts Français*, IV, p. 77.

type. On the other hand, the casket which in 1753 belonged to M. de Boze presents a highly interesting case of the other extreme, in which the carver has seized upon several features of this type of casket, altered them, and mixed them up in a sort of iconographical hodgepodge with other motifs with which they had no connection.¹ There is none of the group, however, which surpasses the Morgan example in artistic qualities. The swaying figures and sweeping drapery characteristic of fourteenth century art are gracefully rendered, and the panels depicting the meeting of Tristram and Isolt and the slaying of the unicorn are little masterpieces of composition.

TWO LATE FRENCH GOTHIC TAPESTRIES · BY STELLA RUBINSTEIN

THE production of tapestries in France though less known than those of Flanders is nevertheless of the greatest importance.

This is attested by the inventories of kings and princes of the royal families. In the fourteenth century the court of the Valois in France, and especially that of Charles V. and his brothers, Louis Duke of Anjou, Jean Duke of Berri and Philippe le Hardi Duke of Burgundy, was one of the most artistic and sumptuous of the time and attracted the best artists and men of letters. We possess but few tapestries of this period and those that escaped destruction are mainly religious. It is well known how the Hundred Years' War devastated France and how when the English entered Paris during the folly of Charles VI. they ravaged the royal palaces and took possession of tapestries which had accumulated there since more than a century.²

The tapestries of the French Gothic period were very decorative and expressed in themselves all the qualities required in tapestries. They were by no means imitations of paintings as were most of those of the Renaissance period.

Two late Gothic tapestries in the Collection of George and Florence Blumenthal, here reproduced, date from the end of the fifteenth or the beginning of the sixteenth century. They belong

¹ Ferrario, *Analisi degli Romanzi*, II, p. 101. This casket has disappeared save for three panels which are preserved at Mainingen.

² Jules Guiffrey: "Histoire générale de la tapisserie—Tapisseries françaises," p. 26.

to the series of hunting and rustic scenes which are found very frequently at this time. The cessation of the feudal system brought a succession of changes in the life and customs of the people. One of the most marked was a return to nature exhibited in the occupations of certain social classes. Everywhere signs are evident of this closer communion with outdoor life. The new tendencies are well represented in the two tapestries, the first of which represents a hunting scene (Fig. 1).

A dark blue background is strewn with leaves, narcissus, lilies, tulips, marguerites and other flowers. On a white horse is seated a young woman wearing a long brocaded dress, opened at the front exposing a rose skirt beneath, and on her blond hair she wears a bonnet. Her right hand holds the reins of the animal and balanced on her left is a falcon. Holding the bridle in front and leading the horse is a young man who is turned toward her. His short vest has passementerie round the wide sleeves which are slashed so as to show the puffs of an inner white sleeve. A sword is attached to his belt and in his left hand is a soft hat with a ribbon around it.

Behind this group on a light brown horse is seated a young man and woman. He is dressed in a pleated rose robe which stops just below the ankles and is ornamented with a passementerie border. A small round hat having a blue and white ribbon band is on his blond curly hair. He holds the horse's reins in his right hand while in his left is a long chain, the end of which is attached to a little dog which runs beside the horse, its head turned up to its master. The young woman behind him has her right hand on his shoulder and holds a whip in her left. Her robe is light bluish brocade and a rose mantle is thrown carelessly over her shoulders, while a little bonnet covers her head. Two falcons, one of which is white, fly in the background.

The whole party moves forward across the tapestry in a rhythmic and poetic manner and the spirit of the entire piece is one of delicacy and finesse, having colors that blend softly and harmoniously. It came from the Mège Collection; from there it passed to Mr. Charles T. Barney, from whose collection it came to its present owners.

The tapestry was exhibited in Paris in 1913 in the Hotel Sagan where it excited unanimous admiration. It was mentioned and reproduced by two great authorities on French art, by M. Émile

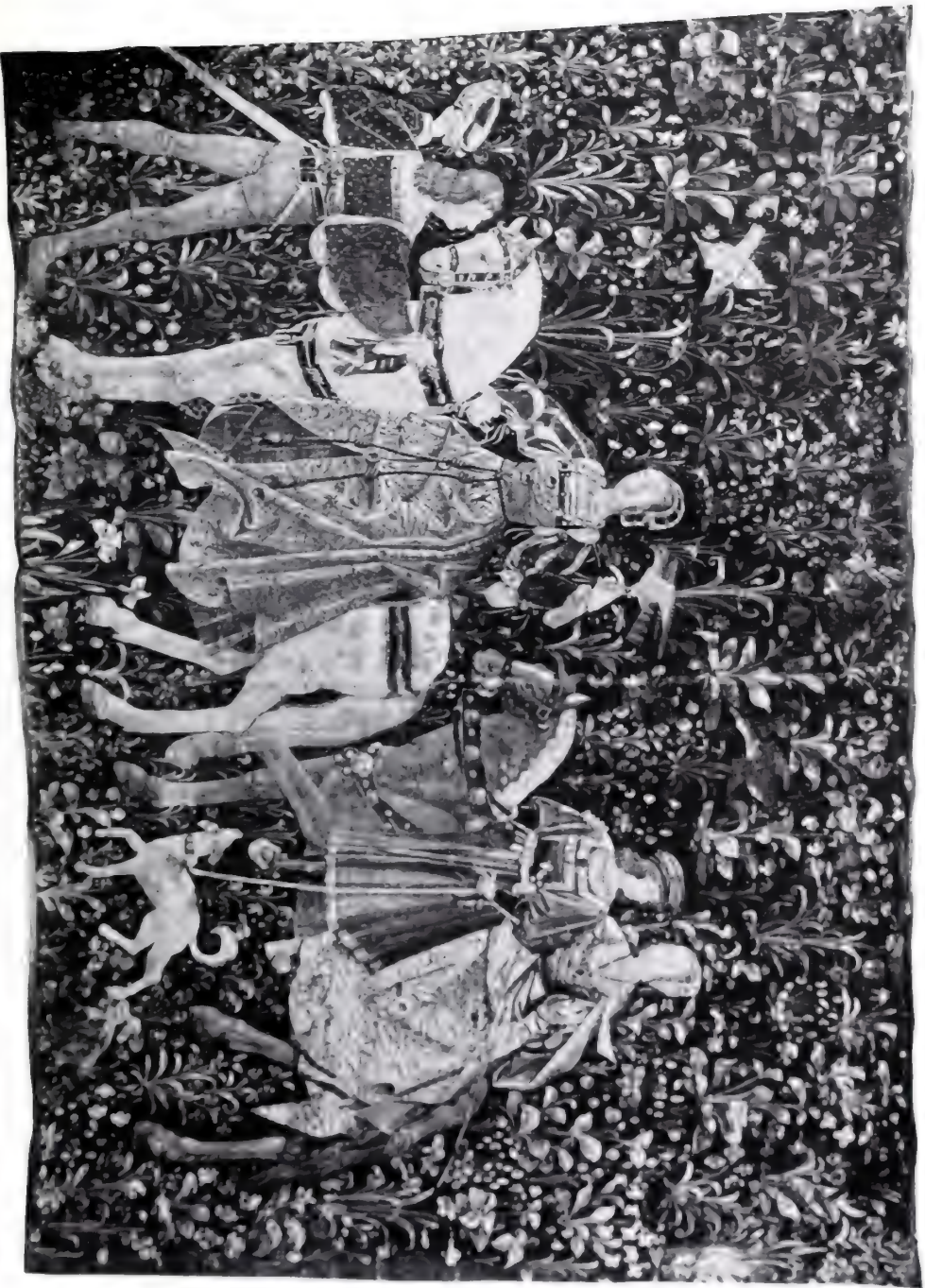


FIG. 1. FRENCH GOTHIC TAPESTRY: HUNTING SCENE.
C. 1400. (MUSEUM OF CLERMONT-FERRAND.)

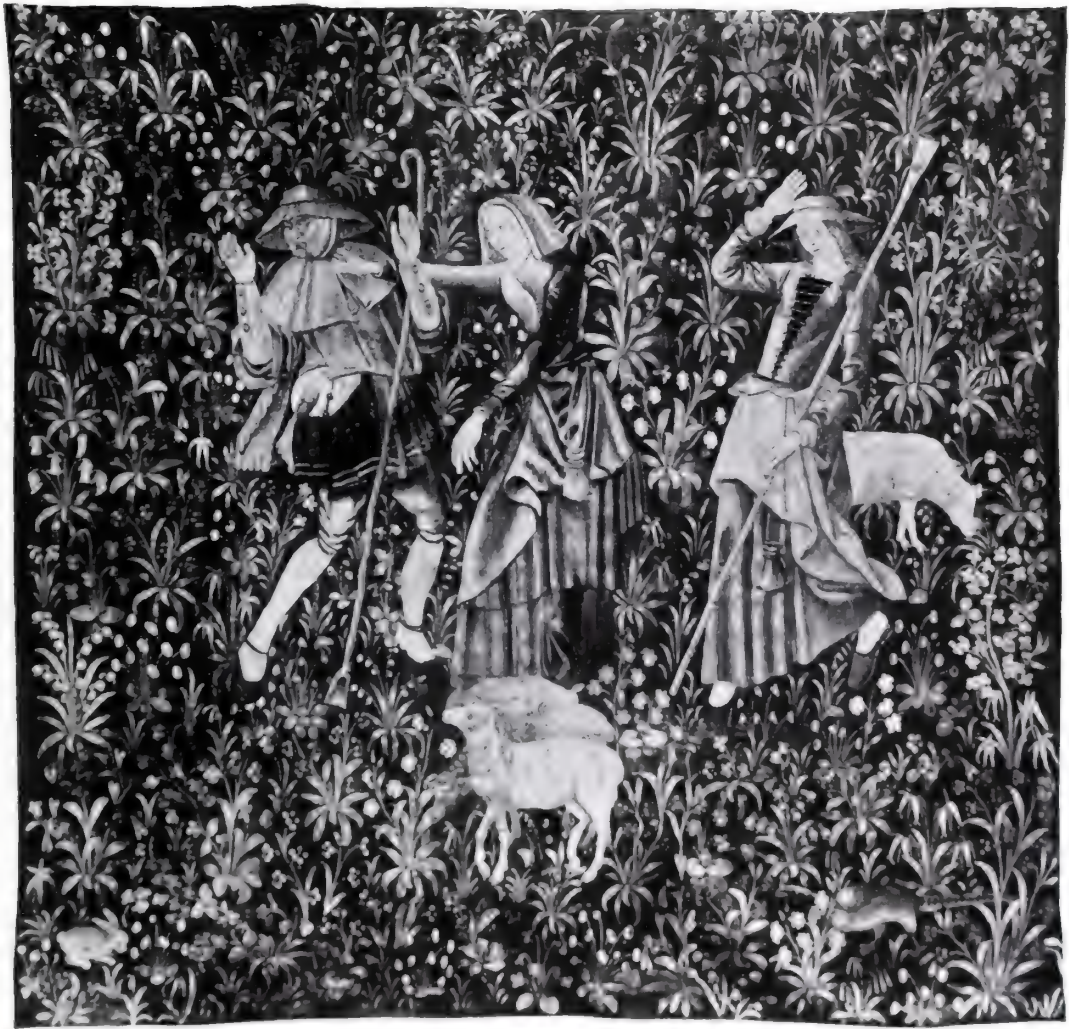


Fig. 2. FRENCH GOTHIC TAPESTRY: *HERCULE AND THE HYDRA*.
Cotton, 11th century. New York.

Bertaux in "L'Art ancien et moderne," 1913, vol. 34, and by M. Paul Vitry in "Les Arts," 1913, September, p. 29.

The costumes fix the exact date of the tapestry. The Italian influence, which was already quite visible with the first Italian expedition of Charles VIII., became much stronger about 1500 under the reign of Louis XII. The style fashionable at this time was the dress opened in front from the waist-line down and having sleeves slashed in such a way as to show the white undergarment beneath. This style can be observed in many of the Italian paintings of the time and is very pronounced in the hunting tapestry which we have described. The costume of the men, also modified at this period, became the characteristic costume of the time of Louis XII and included a short pleated gown with wide sleeves, the round soft hat with turned-up rim, and shoes with very large tops, which are seen in this same hunting tapestry.

The second tapestry (Fig. 2), which comes from the Schutz Collection, is a rustic scene and represents a shepherd and shepherdesses with their flock.¹ On a similar flowered background diversified with small running animals, are the personages, disposed in a manner which is at once simple and intelligible. This tapestry belongs to the same group as the hunting tapestry and both can be included in a group of French weaving which developed all the natural qualities of the French spirit. They are always very simple, the background is rich but does not overshadow the importance of the scene represented, for the personages stand out most prominently; they are not overcrowded with too many people and those represented are disposed logically and freely over the surface. As in the hunting tapestry, the individuals are gallant, amiable and gracious, or as in the Shepherd and Shepherdesses, they breathe a spirit of rural life.

These tapestries belong to the series, the most wonderful that French art has produced, the "Dame à Licorne" which is now in the Cluny Museum in Paris.² We find in them the tendency so characteristic of the late French Gothic tapestries, the arrangement of a few people on a flowered background diversified with small animals. Two other tapestries of the same character are in the Martin Le Roy Collection³ and represent allegorical subjects, in which background,

¹ Reproduced in Guiffrey: "Les tapisseries du XIIe au XVIe siècle," p. 57, no. 28.

² One of the series is reproduced in Guiffrey: "Les tapisseries du XIIe au XVIe siècle," p. 96, pl. IV.

³ Marquet de Vasselot: Catalogue de la Collection Martin Le Roy, Vol. IV, pl. III-IV.

types and costumes are very similar to those we have described. In the Collection of Albert Bossy there is a tapestry representing Musicians¹ which shows again the same background, costumes and shoes. In the Musée des Arts Décoratifs are other tapestries, one of Musicians with similar analogies, one representing a Promenade in the country²; in the Musée des Gobelins one representing a Concert,³ and so on.

They all belong to one of the best periods of French weaving. The pictures are like story illustrations, the design is not always correct, neither are the personages always beautiful, but they are expressive, picturesque and tell their story in a simple and intelligible way. Unfortunately the place in France where they were made and the ateliers which produced them are unknown. At the time of their origin monograms were not added. Only in 1528 did they begin to use them. Considering their great charm and beauty of composition they should belong to the School of the Loire, but the documentary evidence for any conclusion is not sufficiently positive.

PREHISTORIC GOLD-WORK IN AMERICA · BY CHARLES W. MEAD

THE unscrupulous quest of gold by Spanish adventurers in the New World, which resulted in so much misery and loss of life, had its beginning on Friday, the twelfth of October, 1492, when Columbus reached one of the Bahama Islands and took possession of it in the name of the Castilian sovereigns, calling it San Salvador. The admiral noticed that some of the natives, gathered about him, wore small ornaments of gold in their noses, and these they were quickly induced to exchange for glass beads and small hawks' bells. The cupidity of the Spaniards was greatly aroused by the sight of these small pieces of the precious metal, and the search for gold was begun without loss of time. Every effort was made to ascertain where the metal was obtained, but their means of communicating with the natives were so imperfect that their hunt from one place to another in the islands resulted in little but loss of time.

As is well known, Columbus saw but little of the mainland of

¹ Reproduced in *Les Arts*, 1904, no. 35, p. 19.

² Guiffrey: "Tapisseries du XIIe au XVIe siècle," p. 40, pl. II.

³ Guiffrey: "Tapisseries du XIIe au XVIe siècle," p. 90, no. 51.

the Western Hemisphere: a part of the northern coast of South America, on his third voyage, and of that of Central America from Guanaja Island, to a point about halfway between Colon and the Gulf of Darien during his fourth voyage. While at Chiriqui in the fall of 1502 he notes that some of the natives wore plates of gold suspended about their necks. Acosta's account also says: "The natives wore plates of fine gold hung from the neck." These were the first pieces of fine gold the Spaniards had seen on the coast, and they took by force from two of the natives ornaments which had been refused in trade. These weighed respectively twenty-two and fourteen ducats. Later the name Castilla del Oro was given to the entire Isthmian region.

A few years later, when Vasco Nuñez de Balboa was exploring the Isthmus he took immense treasures of wrought gold from the native chiefs, and everyone is familiar with the story of the vast treasures wrested from the natives of Peru by Pizarro and his followers. In the histories of Spanish discoveries in America the lust for gold is written on every page.

The region where gold was most abundant, and where the art of gold-working reached its highest development in the Western world, includes Mexico in the north, and extends to the southern boundaries of Peru and Bolivia. A number of different peoples inhabited this large extent of territory in prehistoric times, and while their methods of mining and washing gold must have been much alike, the forms of their ornaments and methods of decorating them differed greatly. The art of each people had developed along different lines, as is seen in their pottery vessels and other artifacts, and it is a knowledge of the peculiarities of the art of each locality that enables the archæologist to determine whence any piece came.

Before saying anything about the manufacture of these gold ornaments, it must be stated that a number of the processes are not positively known. My meaning will be made clear when I say that copper objects plated with gold are found in the ancient graves. By what means this was done we do not know.

As has been said, the art of gold-working was more highly developed in some localities than in others. In all we find casting in moulds and hammering employed. The Chibchas of Colombia carved a model or pattern of the desired figure in high relief in stone, over which the gold was hammered. When skilfully done,

the human figure, animal or other design raised on the stone form would be reproduced, with the reverse side hollowed out.

In the Province of Chiriqui it would seem that models were made of some substance like wax or resin, over which were placed coatings of clay or other substance which could stand great heat. These coatings would form the mould from which the model could be melted out through small holes left for that purpose. Small figures in reddish resin have been found in graves of Chiriqui that were identical in style with the gold ornaments under discussion.

Professor W. H. Holmes, writing on "The Ancient Art of Chiriqui," says: "Mr. William Hallock, of the division of chemistry and physics of the United States Geological Survey, suggests that if the various sections of a metal ornament were embedded in the surface of a mass of fire clay in their proper relations and contacts they could then be completely inclosed in the mass and subjected to heat until the metal melted and ran together. After cooling, the complete figure could be removed by breaking up the clay matrix."

More remarkable than anything else connected with the gold-work of the peoples of the New World is the fact that they frequently covered a figure of copper with fine gold by plating or washing. Acosta, the old historian, states that the Indians had much *gilt* copper.

As has been said, no satisfactory theory has so far been advanced as to a process by which these primitive people could have accomplished this plating, which is sometimes quite thick and at others a mere wash of gold. It is scarcely less remarkable that solder was used in joining parts of metal objects. This has been doubted by some authors, but the writer can state positively that such was the case at least in that part of the country now occupied by the Republics of Peru and Bolivia. Examples of soldering occur most frequently in finger rings, hollow human figurines, and in the hollow llama figures. These are all made in copper, silver and gold. Peruvian finger rings are of two sorts: those cast solid and those made of broad, thin strips of metal, bent into a circle, one end overlapping the other. If these last are separated where the overlapping occurs, considerable bunches of solder will be found near either side on the under end of the strip. It is not so readily seen in the other objects, as the junctures have been carefully burnished. Indeed, from the nature of things it could not well be detected unless



1, 4, 8, left row,
reading down.

2, 5, 9, center row,
reading down.

6, 7, 10, right row,
reading down.

Great Collections, from the University of Chicago, AMERICA
Mexico, 1, 2, 3, 4, 6 and 7; Chiriqui, 5 and 9; Costa Rica, 8 and 10

a broken specimen were examined. As the larger pieces are rare and valuable, it will readily be understood that the possessor of such a treasure would naturally object to having an examination made which would mean serious injury to it.

It is only a small percentage of the prehistoric graves opened that contain gold ornaments of much value, and the other objects in such graves are generally superior, showing that the same inequality in the possession of this world's goods prevailed then as now.

A large range of animal forms was represented by these ancient goldsmiths. Perhaps the most common are the human figure, birds, frogs, fish, crocodiles and monkeys. While some of these are very realistic, by far the greater number are highly conventionalized. Many of their figures are undoubtedly connected with religious rites.

The accompanying plate shows gold-work from Mexico, Chiriqui and Costa Rica. Nos. 1, 2 and 3 are from Mexico. No. 1 represents the head of a monkey, conventionalized. No. 2 is a fine piece of artistic gold-work. It shows the head of a harpy eagle, and has a beautiful polish. No. 3 is an owl's head. Nos. 4, 6 and 7 are also from Mexico. Nos. 4 and 6 are bells of a type very common in the old graves of that country. No. 6 is a particularly beautiful specimen. No. 7 is an ornament worn through a hole pierced in the lower lip; the cylindrical part goes through the lip, and is held in position by the shoulder on the inside. Nos. 5 and 9 are from Chiriqui, and doubtless represent gods. The larger figure contains over two hundred dollars' worth of gold. Nos. 8 and 10 are from Costa Rica, and also represent deities.

We see in these gold ornaments the characteristics of primitive art. These peoples made very truthful representations of objects familiar to them in their daily life. In course of time they progressed beyond mere realism, and conventionalism began. Conservatism is strong in primitive peoples, and led to both methods of expression at the same time.

In a paper of this length it is an unprofitable task to compare the prehistoric gold-work of America with that of the peoples of the Old World, by our present-day standards; but something may be said. If the attempt is made we shall find much in favor of both sides. In each is a multiplicity of truly artistic forms, and much beautiful workmanship. Taken as a whole, their art is entirely

unlike in character; the Old World work in its forms and ornamentation more nearly resembles that of the present time.

We must remember that there had never been any contact, and that their art standards were not the same. The American artist, when he wished to depict a certain animal form, generally drew or moulded a highly conventionalized figure which would appear to one unacquainted with primitive art as simply a geometrical design, and he would probably see in it no suggestion of any particular animal or, indeed, of any animal at all.

To illustrate this point, we will suppose the animal to be represented was the puma. In this case the design would contain lines showing the arched back and tail common to the cat family, and very likely little else suggesting this great cat. These highly conventionalized forms were as quickly recognized among themselves as would have been the most realistic representation of a puma; it was a higher form of their art.

Many of the greatest paintings represent characters and scenes inspired by religion, and so it was with the American artist before the dawn of history. His subjects were largely chosen among the deities connected with his religious beliefs, and with his mythology. The puma, spoken of above, was one of the gods he worshipped, which accounts for the frequency with which we find it represented in pottery, cloth and metal work.

Most of their deities were represented as part human and part animal, or a human figure with a part of the animal attached in some way to it. We see examples of the latter in the Costa Rica gods reproduced. No. 8 has four triangular designs representing puma heads: one on each side above, and two below. No. 10 has six serpent heads, and we may confidently assume that these figures represent respectively the puma god and the serpent god.

The decorative work of the Old World goldsmith, as we know it from the collections in museums, seems to be much more realistic than that found in America. His designs are often made in circles, and frequently his motives are drawn from the plant world. In America the motives were taken from animal life, and plant motives but very rarely were used. This difference in motives gives the work of the American a more archaic appearance.

Gold-work brought to light in ruined cities of Assyria does not show a very great variety of forms. The most common are dishes,

goblets and earrings. These are all of beautiful workmanship. The earrings are adorned with pearls, and resemble those worn by Arab women at the present time. Inlays of gold or bronze are not uncommon, and some cubes of bronze have been found having inlays representing the scarab. The sacred beetle is very realistically shown, and the workmanship admirable. A number of stone moulds have been found in which were cast gold earrings and other ornaments, the lion-headed deity, the cone, the bull's head, and the sacred signs seen in the Nimroud sculptures.

The Egyptians worked gold mines and extracted annual tributes of the precious metal from the conquered provinces in Asia and Africa in the form of dust, vases and other manufactured objects. Their gold-work is to be found in many of our museums, and was very different in character to that of the New World artisans, as shown in the plate accompanying this paper.

CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY: PART FOUR · BY R. T. H. HALSEY

UNQUESTIONABLY to Americans the most fascinating figure which looms up upon our historical retrospective is that of Benjamin Franklin, printer, philosopher, *littérateur*, scientist and later statesman and diplomat. Franklin lived in England and France during the period when ceramic medallion portraiture reached its highest excellence in northern Europe; his popularity with both masses and classes was commercialized with resultant profit to certain manufacturers of clay bas-reliefs.

In Part II of this series we have seen how Wedgwood during the period of 1774 to 1781 visualized Franklin's beneficent features in bas relief to the extent of reproducing them in twenty-eight varieties of model, size and color. Naturally, the commercial success of these portraits by Wedgwood stimulated his rivals. The Leeds pottery has given us a Franklin in black basalt, differing but little from the one Wedgwood modeled after the Caffieri type. The same French portrait served as a model for Richard Champion of Bristol, England, whose hard-paste porcelains are so highly treasured by the ceramic collectors of England. To Americans, Champion's productions should have added charm in that they represent the work of an idealistic admirer of America.

Richard Champion of Bristol was a successful merchant engaged in the American trade. His brother-in-law, Caleb Lloyd, was his correspondent in Charleston, S. C., and while there was appointed in 1765 to the honorable but unhappy (as it proved) position of Collector of Stamps for South Carolina. A box of porcelain earth consigned in 1765 by Caleb Lloyd to Champion undoubtedly turned his thoughts to the possibility of successfully engaging in the industry "of making Chinese porcelain in England."

Champion's correspondence with his brother-in-law, Edmund Burke, Lord Rockingham, the Duke of Richmond and others, as printed in Owen's "Two centuries of Ceramic Art in Bristol" (1873), which devotes nearly fifty of its pages to Champion's correspondence on American affairs, reveals many an interesting anecdote of the momentous period just prior to the American Revolution. The following extract from a letter to Caleb Lloyd evidences Champion's standing in the community as well as the state of mind of George III when he gave approval to the legislation which repealed the Stamp Act: "The day Lord Rockingham waited on the King, to know his pleasure about the repeal of the Stamp Act, His Majesty expressed his full approbation, without the least qualification; desiring Lord Winchelsea and Lord Rockingham to be with him early. Lord Winchelsea called on Lord Rockingham at 11 o'clock, but Lord Rockingham not being ready, Lord Winchelsea went before him to the King. He was not long absent, but returned to Lord R. and told him that he found the King greatly heated, walking up and down the room with warmth; and that as he went in to him, the Princess Dowager of Wales went out. Lord Rockingham went afterwards to the King and found him in this disposition. This was told me by Lord R. himself."

Champion was a friend of Franklin and an ardent Whig. In 1768 he became a leader in the movement just starting in England for community control of the Parliamentary conduct of representatives. He was a warm advocate of Edmund Burke's election to Parliament in 1774 from Bristol. The political acquaintance developed into an intimate friendship, which is memorialized in the form of an elaborately decorated tea-service, the joint gift of Champion and his wife to Edwin and Mrs. Burke. The beauty of its work and the personal touch thereon has caused a valuation to be put upon these pieces of many times their weight in gold, as attested



FIG. 1. GEORGE WASHINGTON, BY NEALE & CO.
Height, 12 inches.



FIG. 2. BENJAMIN FRANKLIN, BY NEALE & CO.
Height, 12 inches.

by sales in the London auction rooms. As far back as 1871 the teapot sold for £190 and on its reappearance in 1907 for £441, and three years ago accompanied by its sugar basin, cream pitcher and two cups and saucers for £1,522. A cup and saucer of this set has recently been acquired by the Metropolitan Museum of Art.

In 1781 Burke secured for Champion the position of deputy paymaster-general of His Majesty's forces under the administration of Lord Rockingham. His long-continued longing for freedom of speech and thought caused Champion in 1784 to sail for South Carolina, where he settled. He then found leisure to tabulate his correspondence, much of which is so closely related to our country's history. Champion's brilliant scientific and artistic triumph turned out, as often happens, commercially disastrous. His most original pieces are oval plaques of white biscuit of great delicacy and beauty, which as a rule bore coats of arms in relief surrounded by elaborately modeled wreaths of flowers. The largest ($8\frac{3}{4}$ x $7\frac{1}{8}$ inches) and acknowledged to be the most beautiful, bear in the center portraits of Washington and Franklin and evidence the intensity of Champion's devotion to America and the democracy there arising. The pair can be seen in the galleries of the British Museum. From the same mold came other portraits of Franklin, which were mounted on glass fields and enclosed in wooden frames similar to those used for the safe-keeping of the wax medallions of the day.

Of remarkable interest and the utmost rarity are the large basalt plaque portraits of Washington and Franklin (Figs. 1, 2) put upon the market by Neale & Co. of Hanley, England, who had achieved considerable success as skilful imitators of various kinds of artistic pottery made by Wedgwood. The medallions are twelve inches in length and equal in historical interest any of Wedgwood's work. The Franklin was modeled after the well-known mezzotint portrait scraped by J. Elias Held in 1780, in which Franklin appears with head covered with the coon-skin cap which captivated France and served as well to shield his aged head from the wintry blasts. The Washington was unquestionably modeled from the splendid mezzotint scraped by Valentine Green in 1779 after a painting by Trumbull. The firm of Neale & Company apparently dissolved about 1785, hence the date of this remarkable pair of ceramic portraits can be safely ascribed to the period 1780-1785.

No review of the ceramic medallion portraiture of the Amer-

ican Revolution would be complete without mention of the *terre cuite* portraits of Franklin made by Jean Baptiste Nini (1717-86), a French sculptor of Italian origin, whose achievements in the plastic art led to his appointment to the directorship of the *terre cuite* works owned by Ray du Chaumont, a Frenchman of wealth and position, at Chaumont-sur-Loire. Nini—practically unknown to Americans save for his portraits of Franklin—was a sculptor of no ordinary ability as may be seen by a glance at the one hundred or more examples of his *terre cuite* medallion portraits of the period 1762-86, which are beautifully reproduced and described in detail in Storelli's sumptuous volume, "Jean Baptiste Nini—sa Vie, son Œuvre" (Paris, 1896). Nini had abundant opportunities for the study of Franklin, for it was du Chaumont who was Franklin's host at Passy during the nine long eventful years in which Franklin represented America at the French Court.

Any study of the beginning of the ancient friendship which exists between France and the United States must primarily be centered upon the life in Paris of Benjamin Franklin. The writings of Montesquieu, Rousseau, Voltaire (each of whose portraits exists in Wedgwood), had prepared a fertile soil in France for Franklin and his story of the new democracy just born in the Western hemisphere. His instantaneous conquest of the Parisians makes one of the most entrancing chapters in the book of American history and his numerous contemporary portraits (a large number of which are to be seen in the splendid Huntington collection at the Metropolitan Museum of Art) attest not only the personal popularity of this great American, but the widespread interest of the Parisians in distressed America, in whose behalf Franklin had come to Paris to plead. Franklin was human and his humanity was one of his strongest assets. He enjoyed these visualized evidences of popularity for themselves as well as for their artistic personification of the cause he represented.

Reference to the earliest of these Nini medallions, as well as to the Wedgwood medallions which had found a ready sale in Paris, and a graphic picture of the then existing craze in Paris for Frankliniana is given in the following extract from a letter Franklin penned to his daughter under the heading of Passy, June 3, 1779: "The Clay medallion of me you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have been made



Fig. 3.

Height, 5 inches.

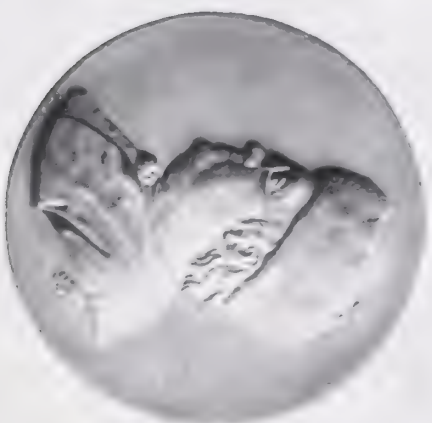


Fig. 4.

BUXIMON FRANKLIN, BY NINT

Height, 3 1/2 inches.



Fig. 5.

Height, 4 1/2 inches.



FIG. 7. ANTHONY À WOOD.
Height, 6 inches.

FIG. 6. JOHN LOCKE, BY WEDGWOOD.
Height, 18 inches.

FIG. 8. ANTHONY À WOOD.
Height, 5 1/2 inches.

FIG. 9. ANTHONY À WOOD.
Height, 12 inches.

since of different sizes; some to be set in the lids of snuff boxes and some so small as to be worn in rings; and the numbers sold are incredible. These, with the pictures, busts and prints (of which copies upon copies are spread everywhere) have made your father's face as well known as that of the moon, so that he durst not do anything that would oblige him to run away, as his phiz would discover him wherever he should venture to show it. It is said by learned etymologists, that the name *Doll*, for the images children play with, is derived from the word *Idol*. From the number of dolls now made of him, he may be truly said, *in that sense, to be i-doll-ized* in this country." The same medallion was again referred to by Franklin five years later when denying a request for its gift with the statement that he had given his last remaining one to Ray du Chaumont to be forwarded to St. Petersburg to "satisfy the curiosity" of Catherine the Great in response to her Majesty's expressed wish.

Storelli describes four different types (with five variations) of these Nini portraits, three of which are illustrated (Figs. 3, 4, 5). All were signed and dated. These portraits were intensely personal. The spectacles call to mind Franklin's discovery of bifocal glasses, and the inscription, ERIPVIT COELO FULMEN SCEPTRUMQUE TIRANNIS, is said to have been suggested by Turgot as being applicable to Franklin. Underneath the left shoulder of each is a tiny armorial bearing in sharp relief. Its irregular shield is surmounted by a crown and frames a zigzag flash of lightning issuing from a background of clouds and striking a rod of iron grasped in a human hand—truly emblematic of Franklin's far-famed control of lightning by his invention of the lightning-rod. A minute lightning flash, rod and hand (but not the cloud) appear after each word of the Latin legend.

Of the same period are quaint French porcelain statuettes, two of Washington and one of Lafayette. Possibly they were designed for candlesticks, as the tops of the heads are pierced with holes of a size which would permit the insertion of the slender candle of the period. Beyond their rich coloring they have but little artistic value; their modeling is rather crude. As reminders of the atmosphere of Paris during the late eighteenth century, however, they are of more than passing interest, for in the largest of the figures of Washington the sculptor has molded his subject with one foot planted upon a prostrate British lion and the other upon a British

flag. On the base of the smaller statuette stands an American eagle in an attitude of readiness to strike at the royal Arms of England which he had just cleft in twain. The Lafayette is of a similar model, the light blue of France having replaced the buff and blue of the Continental uniform in the statuettes of Washington.

Wedgwood did not confine his portraiture to bas-relief, but has given us a series of large busts in black basalt, the highly polished surfaces of many of which are suggestive of the finest bronzes. Possibly the finest of these and to Americans the most interesting is the one which portrays the scholarly features of John Locke (Fig. 6), whose writings must ever be associated with the development of constitutional government, and extracts from which were frequently quoted by Otis and other patriot orators in their efforts to combat the ever-increasing attempts of George III to interfere with the right of self-government in the Colonies. Locke was long interested in our colonial development. He was the author of the constitution of South Carolina (1669), of which colony he was created a Landgrave in the following year, and in 1696 was appointed one of the newly formed "Board of Commissioners for Trade and Plantations," whose function it was "to inquire into the means of making the colonies most useful and beneficial to England; into the staples and manufactures which may be encouraged there and the means of diverting them from trades which may prove prejudicial to England; to examine into and weigh the acts of the Assemblies; to set down the usefulness or mischief of them to the Crown, the Kingdom, or the plantations themselves; to require an account of all the moneys given for public uses by the assemblies of the plantations, and how the same are employed."

Among the smaller busts are those of Rousseau and Voltaire (Figs. 7, 8). It is impossible for America to forget the debt it owes to Rousseau. His preaching that "the sovereignty of the people is older than the institutions which restrain; and that these institutions are not obligatory, but by consent" quickly spread throughout the thought of the civilized world. The story of the modeling of the full-length statuette of Rousseau (Fig. 9) evidences the personal supervision given by Wedgwood in his effort to obtain character—the predominant feature of Wedgwood's portraiture—as well as his mental attitude toward the great question of democracy in which he was so interested.



Fig. 10. Admiral Hood.
Russell.
Hood, 14 1/2 inches.



Fig. 13. Admiral Kownalev.
Chelsova-Derly.
Hood, 14 1/2 inches.

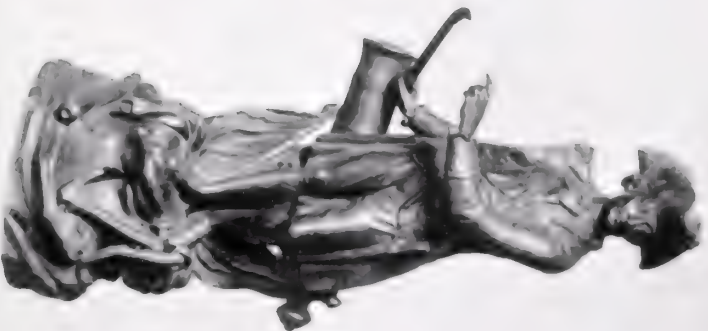


Fig. 11. Admiral Kownalev.
Russell.
Hood, 14 1/2 inches.



Fig. 12. Admiral Kownalev.
Chelsova-Derly.
Hood, 14 1/2 inches.

In a long letter to Bentley under date of July 28th, 1778, he tells of the loan of a whole-length drawing of Rousseau "venant d'herboriser dans les Jardins d'Ermenonville au mois Juin 1778," which he expressed the intention of using for a model of a statuette. Then followed his description. "He is drawn with a walking stick in his left hand and his hat under his arm. The other hand extended a little forward and contains a nosegay, or plants. I am in doubt whether to follow the drawing in that respect, as our statue, if it gives him any character at all, should bestow that upon him for which he is the most famous & that I apprehend is not the botanist."

A glance at the statuette as modeled under Wedgwood's supervision shows us that all suggestions of a botanist have been eliminated and in their stead the dominating note is the substitution in the right hand of a book, the thickness of which is symbolical of the extent and world-wide influence of Rousseau's writings.

More elaborate still in modeling are the magnificent basalt statuettes of England's glorious admirals, Hood and Rodney (Figs. 10, 11). The story of Hood's association with America and its affairs would fill many pages. He was appointed in command of the American station in 1767 and arrived in Boston on the *Romney* just in time to participate in the excitement caused by the seizure of John Hancock's ship, the *Liberty*. His understanding of the political situation in the Colonies and his apprehension of the result of recent legislative acts of Parliament is aptly expressed in a letter to the Ministry dated November 22nd, 1768.

".....At present things here are very quiet and I flatter myself will remain so till the resolutions of Parliament are known, what turn they will then take is uncertain. The spirit of opposition to the Acts of Parliament of Great Britain, is as high as ever, and general throughout the Colonies; it therefore seems very prudent and necessary to be as strong in all Parts, and in all respects as possible; and there is no saying now how far the Rippon may be eventually serviceable in the spring. The present season is such as to render any movements at sea of the King's Ships very hazardous, and as the disturbances in Virginia and other Provinces to the Southward of this are as great as they well can be without actual Rebellion....."

Admiral Rodney's high place in the annals of the British navy is due to his magnificent victories over the French in the West

Indies—victories so sweeping that they vindicated England's claim to the superiority of the sea and reconciled the Ministry to the idea of peace, a peace for which all England was clamoring. The memory of his splendid record, however, is saddened by the recollection of his participation, when in command of the fleet at New York, in the working out of the details for the carrying out of the plot, the discovery of which cost Major André his life and saved West Point from betrayal and capture. The portraits and poses of both Admirals are spirited and valiant. The anchors, seaweed and shells on the pedestals are fitting accompaniments to the ships' guns, spy-glasses and speaking trumpets and remind us of the romantic days of the old navies when naval combats were directed from the quarter-deck and fought at close range.

English authorities on ceramics are at a loss to attribute the makership of this almost unique pair of basalt portrait statuettes. The basalt does not seem to be Wedgwood. Their modeler Stephan, whose name is firmly incised on each base, worked for Wedgwood at various times and for other potters. Two other portraits of Rodney modeled by Stephan exist (Figs. 12, 13), both products of the Chelsea factory, one in *terre cuite* and the other in unbaked biscuit coated with a greenish glaze in an attempt to imitate the coloring of the wares of the Ming dynasty. The modeling in both is exquisite and may be said to represent the highest art of the Chelsea factory.

CHINESE ART

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PIERO DELLA FRANCESCA: THE CRUCIFIXION
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME V NUMBER V · AUGUST MCMXVII

A SMALL CRUCIFIXION BY PIERO DELLA FRANCESCA · BY ARTHUR POPE

AMONG a number of notably fine paintings by masters of the Renaissance which have recently been loaned for special exhibition at the Fogg Museum of Harvard University, one of the rarest, as well as one of the most beautiful in color and design, is a small painting on panel of the Crucifixion by Piero della Francesca (or more properly dei Franceschi), never before exhibited in this country and not hitherto published. It is owned by Mr. Carl W. Hamilton of Great Neck, L. I., and was formerly in the collection of the Colonna family in Rome. Because of the gold background and the bright color, which is found especially in the middle group of figures, the general effect of the picture at first sight seems unusual for this master, especially if the picture is seen in such a light that the gold shines, for this entirely obliterates the sense of space which the landscape otherwise conveys, and also "kills" all the grays, which are usually the dominant tones in his work. The only other work of Piero's now extant in which there is a gold background is the polyptych of the Misericordia at Borgo San Sepolcro; and, with the exception of this polyptych, which was ordered in 1445 and probably finished within the next two or three years, it is altogether probable that this Crucifixion is the earliest extant painting on panel by his hand. The lively play of bright color, red, scarlet, blue, green and violet, in the central portion of the picture, framed in by more characteristic passages in which pearly grays predominate—the group of horsemen at the right is especially lovely in color and quality—reminds one more definitely than most of Piero's work of the fact that Domenico Veneziano was his master.

In drawing, the details of this picture recall most strikingly Piero's frescoes in San Francesco at Arezzo, which were painted between 1452 and 1466; but, in quality and handling, the picture comes

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closer to the allegorical paintings—with small figures on the reverse sides—of the portraits of Federigo da Montefeltro and Battista Sforza, in the Uffizi. Piero must have painted the Crucifixion when the material of the San Francesco frescoes was “running in his head”—he may have referred to some of the sketches and studies for the large frescoes, of which he must have possessed a considerable store—for one can match a large part of the details in the small Crucifixion with similar details in the frescoes: one need mention only the foreshortened horse on the left, which is like the horse in the fresco of the Queen of Sheba and Solomon; the knight mounted on this horse, who is like the knight in the center of the Battle of Maxentius—the drawing of the leg is almost identical in the two pictures; the horse and rider at the right, who is like the horse and rider, turned the other way, at the left of the Battle of Maxentius, or a horse and rider in the center of the other battle fresco; the head of Christ, which is like the head of God the Father in the fresco of the Annunciation; or the tree, which is like the tree in the Queen of Sheba and Solomon. The landscape recalls especially that in the portrait of Battista Sforza and that in the Allegory in which she figures. The armor of the knight is the same as that worn by Federigo in the other Allegory. As the portraits in the Uffizi were painted in 1465 or 1466, one may conclude that the Crucifixion was painted between 1460 and 1465, though possibly somewhat earlier.

On close examination one finds that the drawing of the small figures in the Crucifixion is throughout less precise and less subtle than that in the corresponding figures in the large frescoes, that there is, indeed, as compared with the firm and definite handling of the frescoes, a certain sketchiness—even clumsiness—in the drawing of many details, as if the painter had used a medium which was a little too thick to allow of very delicate modeling or precise delineation on a small scale. In the preliminary outline of the figure of Christ there are subtleties which the painter evidently found impossible to follow with the paint. It is possible that this was due partly to the fact that Piero was experimenting with the rather thick oil medium used by his master, Domenico, or else was using a thick tempera; but it was probably due also to the procedure, which was different from the usual tempera method of carefully modeled underpainting in *verde terra* with warm tones added above, and more like that

which Piero employed in the frescoes of San Francesco, according to the latest study of these frescoes, published by Russell Cowles, in the *Journal* of the American Institute of Architects for June, 1916. In these frescoes, writes Mr. Cowles, "Piero laid in his composition, part by part, in absolutely flat tones. This much was done in fresco. . . . All the subsequent work was done in secco, in the regular tempera method, probably with casein for a binding medium. . . . These flat tones were so carefully and admirably related to one another in values of light and dark and color that I would almost say they constitute the charm of the finished work . . . the subsequent modeling of individual objects becomes of secondary importance." The same general procedure, although in a different medium and on a minute scale, is to be observed in the Crucifixion. In the flesh, as in the figure of Christ, the brownish middle tint was first laid on flat, and then the darks, comparatively thin, and the lights, thick and opaque, were put on over this; the details of features, eyes, lips, nostrils, etc., were added as final accents, and painted rather than drawn. Other fields were apparently executed in a similar manner. This method of painting, as well as perhaps a thick medium, would account for the sketchy character of the painting and for the less subtle drawing, as compared with his large frescoes, which is to be found not only in the Crucifixion but to some extent in Piero's other panel paintings with small figures, the Allegories of the Uffizi and the Flagellation in the Gallery at Urbino; it may also account in considerable measure for the unparalleled clearness of quality in his panel paintings.

In spite of a certain quaint naïveté of expression, this Crucifixion is dignified and noble, and delightfully straightforward in its conception; and in its formal design it is especially significant. In the opinion of the present writer, it must be placed in the small group of finest renderings of the subject of the Crucifixion—in fact, from the point of view of general formal scheme, hardly until we come to Tintoretto do we find another painting of this subject so felicitous in the arrangement of the groups of figures. The whole composition seems to be thought out on the basis of a geometrical division and subdivision of the area, which produces an unusually satisfying relation of lines and masses. The inclined ledge on the cross, bearing the feet of Christ, comes exactly in the center of the composition, and the lower part of the cross is relieved against a delightful bit

of landscape which shows through the symmetrical opening between the figures on either side. The group of figures below balances the figure of Christ in a curiously exact fashion, the straight line underneath corresponding to the arm of the cross, while the raised arm of one figure and the sword of another help to echo the lines of the arms of the Christ. The diagonals passing through the center are emphasized by the spears and the banners at either side, and even by the hands of the Virgin on one side and the feet of the horses on the other. The composition is particularly interesting for the way in which the central group of actors in the drama is set off and framed in by the groups of horsemen on either side, which correspond almost exactly in the shapes and measures of their main masses—the fore-leg of the horse on the right is even managed to correspond to the leg of the knight on the left. The division into groups is arranged with the greatest skill, and makes the composition remarkably clear and simple. Above everything else the painting is a beautiful decoration of the flat surface; and this was, just as much in painting on panels as on walls, always the first care of the painter, for it must be remembered that the panels were merely parts of church or household furniture. Like the so-called “scientist” painters of Florence, from whom he derived chief inspiration, Piero was more than a mere scientist. Too often painters like Paolo Uccello, Castagno or Domenico Veneziano are considered of interest merely for their study of anatomy, perspective, foreshortening: or their experiments in a new medium; but they were all primarily beautiful painters, and Piero shared Uccello’s feeling for color and for design.

Although this painting of the Crucifixion is not at all literal in aim, or completely dramatic in the sense that Tintoretto’s Crucifixions are dramatic, yet it possesses great interest on this side as well. The part which each figure plays is carefully thought out, and clearly and convincingly, if very simply, expressed—the swooning Virgin, supported by the other women, the rapturous St. John and the devout knight are all distinctly moving, while the realism of the soldiers drawing lots in the foreground is an effective contrast to the very nobly conceived figure of Christ.

Except for the crackle in the gold ground—similar to the crackle in the *Misericordia* polyptych—and an apparent rubbing of the surface in places, especially in the heads of the women which look a little hazy, the picture is in good condition and little repainted.

CHINESE PAINTINGS IN THE MUSEUM OF FINE ARTS, BOSTON: PART THREE · BY HAMILTON BELL

CHINESE painting may be said to have culminated in Sung times, and thereafter we witness a gradual descent with occasional flashes of brilliant achievement on the part of individuals. The greatest of these were to all intents and purposes Sung painters, inheriting direct from their immediate predecessors of the end of that dynasty. In the Yüan period this falling off may have been, to some extent, due to the fact that this dynasty was that of a foreign conqueror, with different if not inferior tastes.

As we have seen, the Boston Museum collection is stronger in landscape than in the religious art of the earlier dynasties; when we come to the Yüan period (1260-1368 A.D.) we find this condition reversed. The best examples of the painting of this era, in Boston, are Buddhist, and some of these are very fine. The chief marks of decadence, in this branch of art, are a certain tendency to coarseness of type, noticeable in the clumsiness of the proportions, and a marked increase in the amount of ornament and decoration, with which the pictures are frequently overloaded.

There are a number of paintings of Rakan, notably a series signed by Liu Hsin-ch'ing, of Early Yüan, which are almost as fine as those of Sung already described, as are two notable and somewhat uncommon paintings of two of the ten kings or judges of Hell, also by him. The most striking of the religious paintings is a large Shaka Preaching (Fig. 1), which in its sumptuous coloring, the lavish use of gold, and particularly in the magnificent composition of the circular haloes which enshrine the Buddha and the two great Bodhisattvas completing his trinity, suggests forcibly a Byzantine mosaic in some Italian basilica. Shaka-Sakyamuni, wearing, contrary to custom, a most elaborate crown, is seated on a blue lotus floating in the air above a richly decked altar; to right and left of him are the Bodhisattvas, Monju on his lion and Fugen on his elephant. Below them, five on a side, are lesser Mahasattvas. The congregation, as we may call it, consists of holy personages, the four guardians of the universe and several demons, all standing, who form a hollow square before the altar, in the middle of which kneels in adoration a solitary, haloed, female figure with her back to us. Above in the air is a Swastika within a halo and two worshipping Tennin, or Buddhist

angels, who rain down heavenly flowers. Gray greens, reds and white predominate in the coloring, the garments, which are of the most elaborate T'ang fashion, are covered with patterns in gold, and every figure is loaded with the most magnificent jewels, crowns, girdles and necklaces in profusion.

Not so hieratic and gorgeous, but more charming, is the painting of the Kwanyin of Rain, who, standing on a pink, white-veined lotus-petal, sails over the waves, accompanied by his adoring child-attendant on another smaller petal. Kwanyin's body is bare to the waist and his flesh of a natural tint. Over his shoulders is a transparent black gauze scarf; his robes are white, with many fluttering scarves, and may have been patterned with gold. In his hair are flowers and jewels and he wears the usual jeweled girdles and pendants of a Bodhisattva, who in Indian and Chinese Buddhist art is generally bedecked like a great prince. These and his large ring halo are touched with gold. In his raised right hand he carries a now indistinguishable round object, probably the bottom of his holy-water jar; his left hand is down at his side and open in the canonical attitude of conferring blessings. In front of him a dragon rises from the waves. This picture was ascribed, by the tradition of the Japanese temple to which it formerly belonged, to Choshikyo of Sung, but would seem to be more correctly classed as it now is.

A Jizo, who is always represented as a Buddhist priest, is a far more mechanical work. The proportions are stumpy, the figure and the head in especial, wooden; the flesh is gilded and his red and black dress covered with patterns in gold in the style which we have noted as that of Choshikyo.

There is an Amida Trinity, interesting as being one of the few known Chinese examples of a subject which was immensely popular in Japan at about the same time and even rather earlier; another, curiously similar in style, is in the Kozloff Collection in the Alexander III Museum in Petrograd. Amida, attended by the Bodhisattvas, Kwanyin and Seishi, descends on clouds to welcome the believer to his Heaven in the West. He is surrounded by an aura of flames and clad in green, red and white, gold-patterned robes. Kwanyin carries a golden lotus throne for the redeemed soul. Despite the characteristic Yüan lack of delicacy in proportion, it is an impressive work.



FIG. 1. YUAN: SHAKA PREACHING.

Museum of Fine Arts, Boston



FIG. 2. CH'U-YING: THE HARBOR PI.

Museum of Fine Arts, Boston

There are other Yüan Buddhist paintings, but these are the most noteworthy.

A long roll in delicate ink outline by Wang Chên P'eng, fourteenth century, represents, it is said, Maya, the mother of the Buddha, but the subject is obscure. A queenly figure seated on a throne-like dais, holds on her lap a sprawling infant who clutches at her necklace with one hand and reaches out with the other for a peach which the queen holds in her left. Another child seems to flee from this group to one of the female attendants. The whole composition is overloaded with ornamental detail, but the line, though mostly mannered and lacking in freedom, is often of great delicacy and fineness. The artist was considered second only in this kind of work, which was called "white painting," to the great Li Lung-mien of Sung. There is another work by him, A Dragon Boat, in the Ching Hsien album, of this collection.

One of the great names of Yüan, Yen Hui, is possibly represented in the Boston collection. A painting of the Monk Miao K'o in Meditation is certainly in his style; a fiercely scowling Daruma-like person wrapped in a huge cloak, the ample composition and broad handling of which are very like the work of this master; but the whole garment is touched up and patterned in gold, which, if I mistake not, is not in his manner; possibly this adornment may have been added later. Yen Hui (fl. 1280-1330), at the very beginning of Yüan, should almost be considered a Sung painter.

Another example of this master's work has just been acquired by the Museum: a picture of the Taoist Rishi Han Shan (Japanese, Kanzan). His wind-tossed robes are girdled with oak-leaves; he holds the scroll book which is his attribute and he looks out with a drolly elfin gaze, a vision of almost girlish charm. This is an excellent piece of work and a probable ascription.

A painting of two horsemen, one in brown, the other in bright red, under a large tree, is "in the style of Chao Meng-fu," another of the great Yüan masters, but the phrase can surely only apply to his subject; the execution must be very inferior, if the artist deserved the great fame he enjoyed.

A dog "in the style of Mao Sung," who was an early Sung animal painter, must also refer to the subject and to the method in which every hair is rendered; the character of the animal, though fairly well understood, is far from showing the startling fidelity

to life of Mao Sung's Ape at Kyoto; still, it is a good school picture of Yüan times.

There are only two or three landscapes of this period in the collection. One by Yao Yen Ch'ing is in the early Sung style, recalling in some passages the great Li Chêng, of which I spoke in my last paper: a waterfall in a ravine, the toppling crags of which are very like those of the earlier painter; the trees, too, are in his manner or that of Fan K'uan, but the buildings are very flimsily and poorly drawn.

Another landscape, by Fang fang-hui, is so wild in handling as to suggest that it must be an early effort in Bunjinga or literary-man's painting, a form of art which seems to the uninitiated to aim at eschewing any technical accomplishment whatever. Like some of the modernists of to-day, its practitioners appear to have considered that they had "got beyond drawing."

A small picture, in the style of Ma Yüan, distantly suggests that great master, particularly in the subject and arrangement; the workmanship exhibits, however, the Yüan inferiority to the original.

There are a few flower and bird paintings, one of which by Wu cheng huei, of bamboo shoots, in black ink, is a most skilful piece of work; another by Wang Yüan, representing Mandarin ducks and blossoming plum, has merit.

The next, the Ming Dynasty (1368-1644 A.D.), was native Chinese, unlike the Mongol Yüan, and lasted three times as long as its foreign predecessor; it is, moreover, nearer to our day. We may, therefore, expect a greater number of works of art to have survived from this period. There are, however, fewer painters of distinction, and the art, on the whole, shows a continued degeneration. Nevertheless, there are paintings of this period of considerable charm and merit, and of such the Museum of Fine Arts is fortunate in possessing its share.

If all the paintings ascribed to him in the collections of the world had been painted by Ch'iu Ying (fl. c. 1530), he would have needed as many hands as the Thousand-armed Kwanyin to execute them. The Boston Museum is, therefore, to be congratulated in possessing one at least, *The Harp Player* (Fig. 2), which is asserted, by so high an authority as Okakura Kakuzo, to be so well authenticated as to constitute it a standard whereby this painter's work may be gauged. It is indeed a work of great beauty, instinct with



FIG. 3. BAMBOO AND DRAGON FLY (MING).

Illustration of a painting by a Ming artist.

all the delicate feeling and exquisite manipulation that Chinese encomiums lead us to expect from this master, and even decadent in the very excess of these qualities, but this weakness some of us can forgive for the sake of its dainty charm.

A small thatched pavilion or tea house, with a blue awning carried on red posts, stands amid flowering shrubs, under a grove of pine trees, on the banks of a rushing brook, which bursts from the mountains close at hand. In it a venerable Sybarite meditatively listens to the music of a harp played by a lovely girl, while his own instrument lies close at hand. Two attendants are variously occupied. The predominant color is a pale, chalky gray blue of varying intensity with the greens and yellows of the natural objects and a note or two of rose in the dresses. Every detail is minutely rendered and the whole place is impossibly neat and exquisite. The harp is, so far as I know, the last appearance in a work of Chinese art of an instrument which made its first in a wall relief at Nineveh; thus demonstrating that it had been in continual use in Asia for 2500 years, testifying to the conservatism of that ancient continent.

Another painting ascribed to Ch'iu Ying is a good copy of a famous picture of his, Four Scholars Feasting in a Garden, which belongs to the temple Chionin in Kyoto. This example, though not the work of the master, and possibly of more than one hand, is soft in coloring and interesting as an old copy of a notable original.

A landscape Kakemono is possibly his, very delicately outlined in ink on paper but rather hard and empty. The same may be said of a small painting, in full color on silk, of a Tartar horseman riding a plunging steed, except that this instead of being empty is over elaborated. There are several other works ascribed to him, or in his style, in the Museum of Fine Arts, but these are the most important.

A very interesting painting because of its similarity to the works of the great Kano School, which began to flourish in Japan about this time, is by Liu Chun. It represents three Hsien (Japanese, Sennin) or men of the mountains, Taoist adepts whose similarity to the Buddhist Rakan has been already pointed out. One pipes while another executes a fantastic *pas-de-deux* with a huge three-legged toad, who is the familiar of one of them. All three are hilariously enjoying the pompous solemnity with which the

toad pirouettes on his one hind foot. It is broadly and vigorously painted in ink on paper with faint touches of color in the flesh and might almost be mistaken for the work of one of the great Kano men.

Wang ch'u as a Shepherd, showing the banished man watching a grazing flock, is soft in handling with considerable variety of tone, but on the whole below the Sung standard.

Ming landscape re-echoes with increasing faintness the great notes of Kuo Hsi and Ma Yüan of Sung.

The depth of the descent from this high plane could not be better shown than it has been here, by the hanging of a large Kake-mono, of Ming time, in the style of Ma Yüan, on the same wall with that master's great painting described in my last paper, and the even finer Hsia Kuei. Apart from these, the Ming painting, meritorious in many ways, might hold its own, but side by side with such masterpieces it looks both coarse and weak. This is equally true of several other landscapes of this dynasty in the Museum collection.

There are three Ming paintings of Rakan of fine character, one in especial like a good portrait of a Buddhist priest—soft yet brilliant in coloring and detail, but somewhat overwrought. This is also true of a blue-faced warrior Taoist God.

The taste of this period ran strongly in the direction of bird and flower painting, in which several of its masters excelled. Among others, there is in the Boston Museum a little fifteenth century picture of a black-winged dragonfly perched on the tip of a spray of yellowing bamboo, all the size of life, which is as admirable in its way as if it were the work of a Sung artist (Fig. 3). A great eagle in black and white, called by Fenollosa, who ascribed it to a contemporaneous Japanese painter Kano Utanosuke (1514-75), the Buddha of Eagles, is another testimonial to the power and facility of the Ming painters in this kind. It is perhaps by Liu Lang.

The Museum owns about fifty paintings by artists of the Ch'ing Dynasty (1644-1911), but as this is not an historical treatise, merely a guide to the paintings of greatest interest in the collection, we may briefly note that none of them is of the first importance.

The Museum has made a point of collecting Lamaistic paintings and has perhaps a larger and more representative collection of these than any other similar institution. They are some of them Sino-

Tibetan and some purely Tibetan, though perhaps the first term might be applied to them all, Tibetan art, as we know it, being but an offshoot of Chinese.

The earliest specimens cannot well be earlier than Yüan, the first ruler of which dynasty, Kublai Khan, instituted the Dalai Lama-ship and made this branch of Buddhism his state religion in 1261. The best of these Lamaistic paintings will hold their own with the religious work of Yüan and Ming, having often a strange beauty suggestive of that of the mediæval illuminated manuscripts of Europe.

THE PATTERN OF CHINESE ANIMALS IN A LANDSCAPE AND ANIMAL RUG IN THE WILLIAMS MEMORIAL COLLECTION · BY RUDOLF MEYER RIEFSTAHL

THE great Animal rug in the Joseph Lee Williams Memorial Collection at the Metropolitan Museum of Art in New York (Fig. 1) belongs to a particularly interesting type of composition, which was unfamiliar to Mohammadan art before the Mongol conquest and which can be traced back very directly to the great wave of Chinese influence sweeping over all the Nearer East after the second half of the thirteenth century.

Neither Mongols nor Mohammadans understood the deep philosophical meaning of Chinese landscape painting or the pantheistic conception of nature, which their Chinese masters felt under the spell of Buddhistic and Taoistic philosophy, but they felt intensely attracted by the decorative motives and the color combinations of the Chinese, and the Persians particularly found in Chinese art a possibility of expressing in forms and colors the idyllic enjoyment of trees, meadows, gardens, flowers and singing birds which was the favorite motive of their poets since the days of Firdusi, Saadi and Hafiz.

The first influence of Chinese art is felt in manuscripts of the latest decade of the thirteenth century, like the famous *Manafi al Hayawan* in the Morgan Library, dated 1291, in the decorations of the mosque of Veramin, constructed about 1322, in the potteries generally ascribed to Sultanabad and in the textiles of the early fourteenth century. It appears in a more refined form in the following century, during the Timuride period. Manuscripts like the *Khwaju*

Kirmanî, dated 1396, in the British Museum or miniatures like the charming group of women in a garden in the Musée des Arts décoratifs in Paris, represent the later form of this style in Mohammadan art.

The Persians never had a school of landscape painting like the Chinese, but for decorative purposes they created among many others one particularly interesting type of decoration, which combined elements of Chinese landscape composition with the fantastic Chinese Kilin animals (the lion, the panther, the leopard, the stag, with flames flaring up from shoulders and hips). In such compositions we find all these animals running and hunting one another in a lovely forest with blossoming trees. We find even the Chinese dragon and phoenix fighting together. Many minor motives prove also that these free landscape compositions were created under a strong Chinese inspiration, although identical scenes do not exist in Chinese art and although single motives, like the fighting animals, belong to the old stock of Sassanian art. The Chinese inspiration is evident in the tendency towards asymmetry and free composition, in the graceful and in the harmonious lines of the detail, which are not found in Mohammadan art of the Abbasside period.

This decoration of "hunting and running Chinese animals in a landscape," as we may define it, was used from the second half of the fourteenth century until the decay of Persian art in the seventeenth century; it had been in fashion for rugs, textiles, decorative book-paintings, bookbindings in stamped leather, lacquer painting and other branches of decorative art. It changed very little from its first appearance until the time of Behzad (died about 1525). During this time it shows a charming direct inspiration from nature combined with a wonderful spirit for sober and refined composition. In the period of the painter Sultan Mohammad (ab. 1525-1560) it becomes more decorative and elaborate and loses its intimate charm, but this somewhat sophisticated art, which we may compare to that of the High Renaissance, is still of great beauty and certainly of extraordinary refinement. In the period of the painter Riza Abbassi (ab. 1560-1625) it becomes superficial and calligraphic, pretentious and overrich. It is unnecessary to speak of the later period of decadence. We have intentionally divided the different periods after artists and not after rulers, as the same artists who were known as painters inspired all other branches of decorative art.

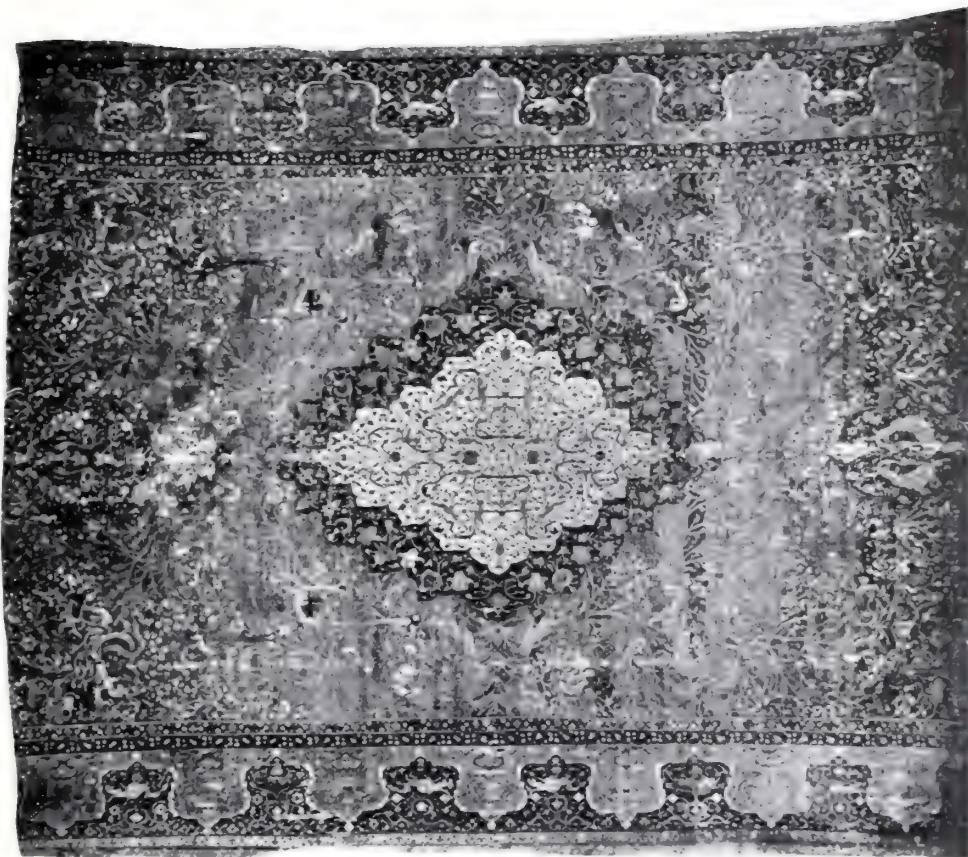


FIG. 1. PERSIAN ANAMI RUG OF THE LATE FIFTEENTH CENTURY.
Joseph Lee Williams Memorial Collection

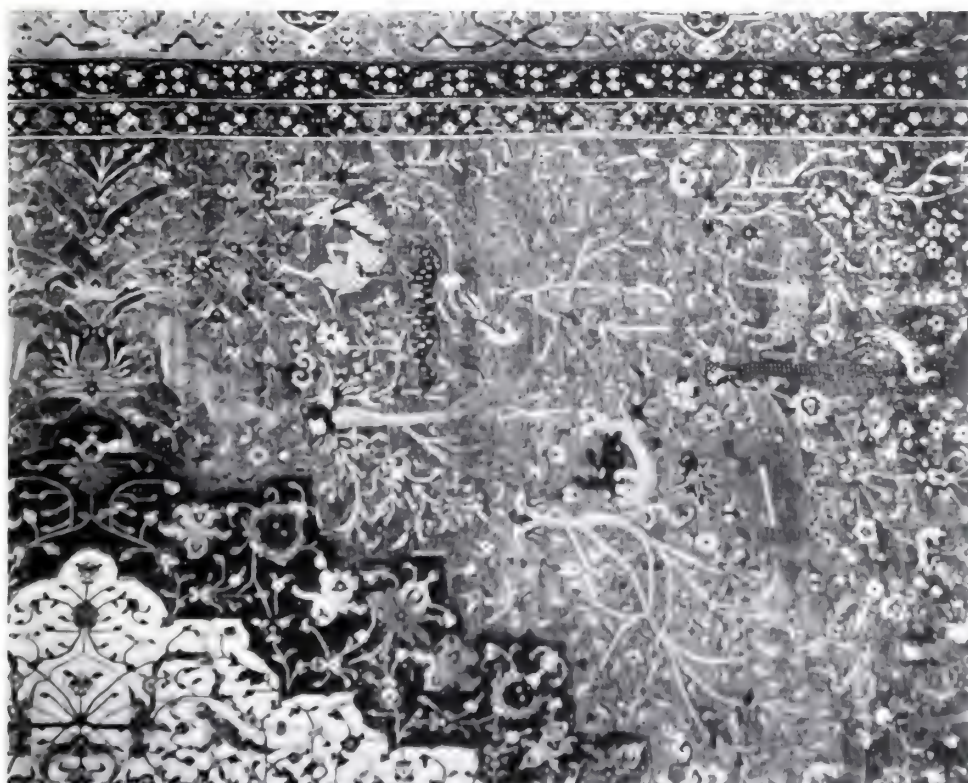


FIG. 2. DETAIL OF THE SAME RUG.

The Williams rug at the Metropolitan Museum is the finest and perhaps the earliest representative of this type of decoration in the field of knotted rugs. It may be worth while to study briefly the evolution of this type during the Timuride period and to compare the design of the Williams rug with other contemporaneous decorative work.

Elements of this type are already found in the charming animal compositions of the Sultanabad potteries and on certain luster tiles, which must belong to the earlier fourteenth century (see specimens at the Metropolitan Museum).

The earliest example of the "hunting and running Chinese animals in a landscape" is found in a miniature of the above-mentioned manuscript of Khwaju Kirmani, written towards 1396 (reprod. Martin, "Miniature Painting," Vol. II, Pl. 45). It is a lovely garden scene, in which a prince is represented sitting on a throne. The front part of the throne is covered with a decoration of which we cannot tell whether it is rug knotting, tapestry weave, embroidery or even lacquer painting. It is most probably a textile fabric. The type of composition is exactly the same as that of the Williams rug: a sky with Chinese clouds, flying ducks and cranes, a charming landscape with blossoming almond trees, rocks, flowers and gazelles, and in the foreground the little waves of a brook with swimming ducks.

Other specimens of this pattern are found in the book paintings during the whole fifteenth century; with only slight modifications, it was still in favor at the time of Behzad. Among its finest representatives are the wonderful borders, painted in silver and gold of several shades, which come from a manuscript of the Bostan of Saadi, formerly in the Schulz Collection in Leipzig. This precious book has now been split up and pages of it are found at the Metropolitan Museum of Art in New York, in the Museum of Fine Arts in Boston, in the Sarre Collection at the Kaiser Friedrich Museum in Berlin, in the B. Berenson Collection, Florence, etc. The text was written by the famous calligrapher Sultan Ali Meschedi, who died in 1513, and we have no reason to believe that the borders are of a later period. In these beautiful borders we have the finest application to book art of this Chinese style of free landscape decoration. The majority of the pages show the indication of landscapes with hills and meadows, shadowed by trees with pomegranates and

silvery almond flowers; in some of them we find figural composition, like the beautiful page with angels in the Berenson Collection or some pages of the Metropolitan Museum of Art; on others we find running and fighting animals, in a free composition of trees and flowers, exactly as on the animal rugs of the late fifteenth and the sixteenth centuries.¹

The same type of composition is found in later manuscripts; for instance, in a very fine Nizami in the British Museum (Or. 2265) written for Schah Thamasp and dated A.D. 1539 to 1542 (see Martin, "Miniatures," II, Pl. 252-254). It was also employed for bookbindings in stamped leather or lacquer painting. Very charming specimens of such bookbindings are in the collection of Henri d'Allemagne, Paris (see Migeon, "Exposition des Arts musulmans," Paris, 1903, Pl. 100); another in the Peytel Collection, Paris (Migeon, "Exp. Mus.," Pl. 104). A magnificent specimen of the same technique but of later period belongs to a Schahnameh of the seventeenth century in the Metropolitan Museum of Art (Fig. 4). The binding is, perhaps, of earlier period than the manuscript.

In the late sixteenth century this type of composition becomes more and more conventional and calligraphic; it loses its fine balance and becomes generally too rich and crowded (see Martin, "Miniatures," II, Pl. 255). Other decorations, like the flower patterns with huge curved feather leaves, seem to be more in favor.

The pattern of "hunting and running Chinese animals in a landscape" was also employed by the artists who designed cartoons for the rugs. We do not know when it was introduced for this purpose, but it appeared very likely at the same period as in the other branches of decorative art. But there is one fundamental difference between the book-decorations and bookbindings; in the Persian rugs a strictly symmetrical composition is the rule, the same pattern being repeated four times, to the left and to the right, in the upper and in the lower part of the composition. Only in the Indian rugs of the late sixteenth century an asymmetrical free composition is observed. (The finest Indian specimens are in the Commercial Museum in Vienna (Vienna, Pl. 1) and in the Museum of Fine Arts in Boston.)

The Animal rug of the Williams Collection is perhaps the

¹ See Fig. 3. Other typical examples are reproduced: Martin, "Miniatures," Vol. II, Pl. 250, 251. Marteau-Véver, "Miniatures persanes," Pl. 27, 78. Schulz, "Miniaturmalerei," Pp. 68-71, 73, 121, 122. The photographs obtainable of the Metropolitan Museum pieces are, with two exceptions, not good.

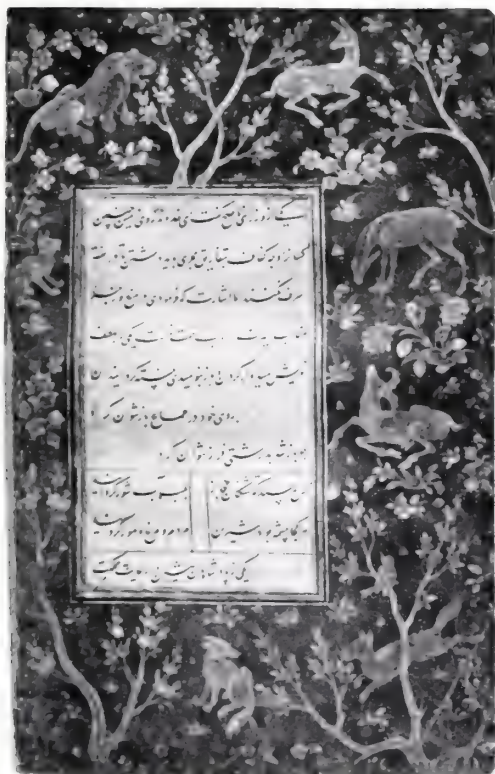


Fig. 3. PAGE OF A MANUSCRIPT OF THE BOSTAN
BY SAADI; CALLIGRAPHY BY SULTAN
ALI MESCHEDI.
About A.D. 1500.
Metropolitan Museum of Art, New York.

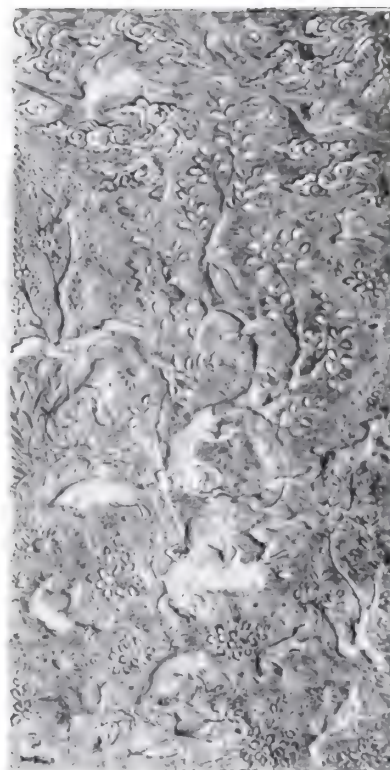


Fig. 4. BOOKBINDING IN STAMPED
AND GILT LEATHER.
Persia. Late Sixteenth Century.
Metropolitan Museum of Art, New York.



Fig. 5. COVER OF THE BOSTAN (AFTER FIG. 4)
LATE SIXTEENTH CENTURY.
Metropolitan Museum of Art, New York.

finest and earliest existing specimen of this type. It is however imperfect, the upper and lower part of the rug being cut off. As it is, it measures 16 ft. 8 $\frac{3}{4}$ in. (510 cm.) x 15 ft. 2 $\frac{3}{4}$ in. (464 cm.). The warps of the rug are of cotton, dyed copper blue. Between the rows of knots we find three wefts, two of natural brown wool, one of cotton. The knotting is done in wool. There are about 270 knots to a square inch. The number of colors employed is extremely limited; we have counted white, black, dark blue, light blue, dark green (for the background of the rug), light green, salmon red, crimson and buff.

The border consists of a main border and of two small strips with flower ornamentation inside and outside of the main border. The main border shows a pattern which is rather rare and characteristic of the earlier period. Curved Chinese cloud ribbons divide it in a series of compartments alternately dark red and salmon. In each of the compartments we find on a background of floral scrollwork different motives which are repeated: a group of peacocks in opposite representation, a leopard attacking a gazelle, and a Chinese phœnix fighting with a Chinese dragon. All this is of very fine and simple design and of perfect proportion. We find similar borders in the beautiful Animal rug at the Victoria and Albert Museums, London (Vienna Suppl., Pl. 23), on the Schwarzenberg Garden rug (Vienna, Pl. 31), and in a fragment of rug in the National Museum in Stockholm (Martin, "Carpets," Fig. 90). The border of the South Kensington rug is practically identical and shows also the fight between dragon and phœnix, and the leopard attacking the gazelle.

The field of the rug shows a huge center medallion with attached side medallions; the white center field is decorated with very fine arabesques and star flower scrollwork. In the outer part (dark red) of the center medallions we find huge arabesque flowers and other flowers, the centers of which are filled with lion heads; in the side medallions are charming groups of two peacocks in symmetrical representation. We do not know if quarters of the center medallions were repeated in the four corners of the rug, but this seems not very likely. The field itself shows on green background a very charming and poetical landscape with blossoming flowers and trees which would be a perfect paradise if the different animals represented were not struggling one against the other. Pheasants with

long waving tails, quails and parrots move about the branches of the trees. A panther attacks the graceful stag, a bear and a leopard are beginning a fearful fight, a young bull is not aware of the lion crawling towards him, and wild donkeys are galloping over the meadow as spiritedly as the horses of Kublai Khan in the Chinese paintings of the Yüan period.

In the whole composition we find the utmost simplicity combined with an extraordinarily expressive design. There is a true feeling of nature, and a real atmosphere in this rug. There are but very few rugs in which we find this motive interpreted with such simplicity and refinement: the Garden rug belonging to Prince Schwarzenberg in Vienna, the Animal rug of the South Kensington, and the Animal rug of the Kaiser Friedrich Museum (Vienna, Pl. 57) and the Garden rug in the Figdor Collection in Vienna (Munich Exh., Pl. 54), belong to the same early period. All these rugs are beautiful emanations of the same spirit, which gives such extraordinary charm and life to the paintings of the master Behzad. In this whole group of early rugs, the Williams rug is certainly not the most perfect or the most pleasant one, but in point of artistic conception and beauty of design it may be considered the masterpiece of the series. The date of the rug must be within A.D. 1470 to 1525, the period of Behzad.

The pattern of "hunting and running Chinese animals in a landscape" was employed for rugs during the whole sixteenth century. But in the later rugs the groups of animals take the prominent part in the composition, and trees and flowers become a mere accessory of minor importance. A typical example of this later phase is a rug in the Altman Collection, which was published in *ART IN AMERICA* of April, 1916.

Books consulted: F. R. MARTIN, *History of Oriental Carpets before 1800*, Vienna, 1908 (quoted as "Martin, Carpets"). *ORIENTALISCHE TEPPICHE* herausgegeben vom K. K. Handelsministerium in Wien, Vienna, 1892-1896 (quoted as "Vienna"). F. SARRE, *Altorientalische Teppiche*, Leipzig, 1907 (supplement to the Vienna publication, quoted as "Vienna Suppl."). A. MIGEON, *Exposition des Arts musulmans au Musée des Arts décoratifs*, Paris, 1903. F. R. MARTIN, *The Miniature Painting and Painters of Persia, India and Turkey*, London, 1912. G. MARTEAU et HENRI VÉVER, *Exposition de Miniatures persanes au Musée des Arts décoratifs*, Paris, 1912. Ph. W. SCHULZ, *Die persisch-islamische Miniaturmalerei*, Leipzig, 1914.

Concerning the Williams rug, see: *Munich Mohammadan Exhibition, 1910*, catalogue No. 5. Vienna Suppl., Pl. 13. Martin, *Carpets*, Fig. 91.

A MUSICAL PARTY BY PIETER DE HOOCH · BY
MAURICE W. BROCKWELL

FOR over fifty years nothing seems to have been known of the whereabouts of the fine Musical Party by Pieter de Hooch which has just passed into the collection of Mr. John N. Willys of Toledo. The scene is represented, on a canvas measuring 24 by 27½ inches, in a lofty and spacious apartment sumptuously furnished and paved with large square tiles of black and white marble.

The first record of the picture is its description in 1842 (No. 71) in the "Catalogue of the Gallery of Pictures collected by Edmund Higginson of Saltmarshe," in which it was justly claimed that in this picture was shown "the characteristic excellence of the master in his introduction of sun-shine effect." When sold out of that collection at Christie's four years later, one critic wrote that "Mr. Higginson, of Saltmarshe, Herefordshire, some years ago became what we may complimentarily call a rapacious accumulator of pictures, clutching every masterpiece within his grasp—the dreaded antagonist of other picture-gluttons in the market; his purse, a fisherman's trawl which netted its lustrous objects rather by the shoal than the dozen. This collection would have done any citizen's taste much credit; five of the pictures alone brought upwards of £10,000, and the pictorial stock altogether brought about 44,000 guineas." These were large sums for those times. Known to Smith ("Cat. Raisonné," Supp., p. 572, No. 28), it next appeared at Christie's on May 6, 1863, (No. 64) in the sale of "the choice collection of that well-known amateur Mr. G. H. Morland," when it was described as the Interior of an Apartment. (This G. H. Morland, by the way, seems to have been in no way related to the painters George and H. R. Morland, as Dr. Hofstede de Groot implies in his *Verzeichniss der Werke holländischer Maler*, Vol. I, p. 518, No. 161.)

Our Musical Party has various points of contact with other works of the same hand, notably with the "Interior" of the Louvre. Thus the young lady in the foreground of our composition is to be identified with the one holding cards in her hand in the other. Again, the pair conversing and the boy with the water-bottle, in the background of each, are very much alike. Certain similarities are

also seen in another, larger, and more crowded composition of the same subject which has been "lost" for over sixty years but hangs and is duly respected in the dining-room of a small collector in Yorkshire. The tent-bed occurs also in pictures at Berlin and Nuremberg. The plumed hat, so decoratively displayed on the table, recalls that worn by the man who stands, in the Game of Cards, of 1658, at Buckingham Palace, which shows great skill in chiaroscuro and the different effects of sunshine in the room, as well as in the cross lights reflected from the sunlit wall and the checkered marble floor. The young man seated, with his hat on his knee, in the Interior of a Dutch House, in the National Gallery, will be recalled by all who see this picture. Again, the young lady, seated and raising her hand, occurs in the Music Party on a Terrace of the former Borden Collection, the group of figures in which is found also in the Garden Scene at Buckingham Palace.

Pentimenti, or erasures, are not altogether unknown in the pictures by this artist. For in the early stages of executing his Interior of a Dutch House, in the National Gallery, he painted in a fifth figure whom he placed just in front and to the spectator's left of the maid carrying a pan of burning charcoal. It is still possible to detect in it the outline of a man with long hair in profile to the right. And, so far as my memory serves me, it is actually he who in an equally large hat is met with again here.

In the whole range of Netherlandish painting the earliest domestic "Interior" is that which, in the hands of John van Eyck in 1434, represents the worldly importance of John Arnolfini and his wife and at one time hung in the lavatory of a royal palace in Spain. Exactly a century later Holbein, in his Ambassadors, created no illusion in his interior with its conglomeration of mathematical, astronomical and musical instruments, all veraciously rendered but useless in the composition of the whole, which might, so far as the human figures are concerned, be cut down the center to make two separate portraits. It remained for Vermeer and Pieter de Hooch to paint Holland, its light, its interiors and its conversation-pieces.

It is, of course, not by chance that these attractive creatures and material objects are scattered about our composition. Obviously the outstanding feature is the young lady who is both the intellectual and the aesthetic center of the well-balanced and composite whole.



PIETER DE HOOCH: A MUSICAL PARTY.
Collection of Mr. John N. Wilson, Toledo.

The sentiment all through is essentially Dutch and human, and the bearing of the figures dignified. We could not with advantage add or remove one figure or a single accessory. De Hooch's brushwork is often inferior to that of Frans Hals, that "master of the brush" who was his countryman and his senior. But if De Hooch lacked in that respect, he had a greater gift of observation and a more deliberately objective sense. He did not possess the imagination of Rembrandt, but he is from a popular standpoint much more pictorial. Thus he employs the attitudes of his figures as factors in the general effect of mass, line and color, even though he did not lay special emphasis on their thoughts and emotions. Rembrandt in his "Interiors"—and his masterpiece among those on a small scale is certainly the Christ at Emmaus of the Louvre—used light to illuminate the faces from one side. But De Hooch has employed it to reveal a less exalted, if more popularly attractive, theme in the complete environment of a well-lit conversation-piece. In rendering the full beauty of sunlight and color such as the external appearance of his figures afforded, he has given every tone its full value, every line its considered significance. The sense of mass is conveyed by the tent-bed, but is negatived in great part by the superb drawing of the table; the wall at the back would be too high, were it not for the ample glazing of the windows and the mathematical accuracy of their leadings. The lines of the figures—now round, now flowing—offset the innumerable lines of the floor, while the spacious measurement of the tiled surface is broken up by the effective pattern of the nails which stud the front of the door. The interplay of the horizontal and vertical lines is apt to make us overlook the fact that the room is one of the largest rendered by this great Dutch painter. The glint of the sun on the iron railing outside makes the view of the ornamental garden less abrupt and invites us without more ado to step out into the light of day.

Many critics have written of the refining influence of Vermeer on Pieter de Hooch at Delft, and by the time that this work was achieved, the latter must have been so affected for quite a decade. The lighting of our canvas is perhaps not so suffused as in the works of the great "color-magician" who, on the contrary, could not have marshaled so many figures to produce so fine a composition. Yet De Hooch was not primarily concerned with the intellectual

or moral outlook on life of those he rendered so attractively; nor was he specially interested in the human face.

There cannot be more than a score of paintings by De Hooch that bear a date, and the present one is neither signed nor dated. Yet it is absolutely autograph. The style justifies us in placing it later in date than the three outstanding works at Trafalgar Square. It is known that, on the death of his wife in 1667, our artist removed from Delft to Amsterdam. And we may without much doubt regard this Musical Party as one of the latest achievements of his Delft period or, more probably, as one of his very earliest at Amsterdam. A close examination of the canvas, which we know only from a photograph, would decide the point. De Hooch, who might be called the typical Dutch painter of *le voulu*—that which he deliberately determined and set out to represent—might almost be described, if we did not actually know his name, as "*le maître de la porte ouverte*." Having deliberately visualized such a scene as this, he gives to it the full feeling of verisimilitude. After all, painting is an attempt to render objects of three dimensions in the terms of two, and is therefore merely a deception.

But how fascinating a study!

TWO ITALIAN MADONNAS · BY PHILA CALDER NYE

LATE in 1916 there were brought to this country, among other examples of Italian art, two polychrome wooden statues of the Madonna. One has been acquired by Mrs. W. L. Davis of New York City, and the other by the Princeton Museum. These two examples furnish an interesting study of different periods in the history of wooden statues in Italy.

The older of the two is the standing Madonna now in the possession of Mrs. Davis (Fig. 1). The Mother holds the entirely nude Child upon her right arm, while her left hand lightly touches one foot of the little figure. Her mantle, which falls in simple folds from her head to the hem of her robe, is caught up over her left arm and drawn across her breast in soft parallel folds, the ends falling from under her right arm. The statue is about half life-size. In color the prevailing tone is gold, the mantle being markedly distinguished from the robe by its blue lining. An interesting and



FIG. 1. MADONNA AND CHILD (WOOD). XVIII CENTURY. UMBRIAN.
Property of Mrs. H. L. Davis, New York City.



FIG. 2. MADONNA AND CHILD (WOOD). XVIII CENTURY. L. S. 111.
The Princeton Art Museum.

curious effect is produced by the wearing down of the gold, which overlays a priming of red, which in turn seems to have been laid over a coating of blue applied directly to the thin layer of plaster. The wearing off of the upper layers has given the effect of a pattern on the draperies, but a close inspection does not disclose any real design. The hem of the robe falls closely around the feet, so that only the pointed toes of the shoes can be seen. The flesh is painted in soft pleasing tones. The hair of the Child is a light yellow, and that around the face of the Mother is also light in tone.

The Madonna is very thin through the chest, a trait common to examples of fourteenth century work. Her strongly marked oval face, and the square shoulders of both Mother and Child, help us to class the sculptor as Umbrian. We would add, however, that an undraped Child does not occur in examples of Italian art until late in the fourteenth century, mainly in the last decade; also that a strong Tuscan influence is recognizable in the arrangement of the draperies, which may be accounted for by the intercourse between the two schools.

The Princeton example (Fig. 2) shows the Madonna seated upon a bench, with the Child lying across her knees. The Mother's hands are clasped, leaving the Child wholly exposed to view. She sits, with apparently little care for the safety of the Child, absorbed in contemplation, her eyelids drooped in an attitude suggestive of prayer. As in the older example just described, the main color note in this statue is a rich gold alike in robe and mantle. But here the robe is easily distinguished because of its decoration, a conventional flower pattern in dull red outline upon a background marked by tiny dots pressed into the plaster when still soft. The mantle is uniformly of gold, except the lining, which is a dull blue in the upper part, whereas the lower part is of the same shade of red used in the decoration of the dress. The same simple border decorates both dress and mantle, being made up of three lines of dots pressed into the plaster, the inner line much larger than the two which confine it. The shoes are of the red used elsewhere in the work. The Child is entirely nude, with a double string of red beads painted as a necklace, and single strings for bracelets. The flesh tints here are darker than in the Davis statue, and the hair of both Mother and Child is dark. A contrasting note of color is seen in the handling of the bench, which is of a severely simple

design, dull green in color, somewhat reminiscent of the patina on bronzes. The only decoration is a series of patterns composed of yellow interlacing lines, and a diamond-shaped lozenge on the front of the polygonal base enclosing the letters I. H. S. The simplicity, dignity and purity of the composition make it a particularly pleasing example of this branch of the sculptor's art.

We have here an interesting question as to both date and authorship. It came to us with the tentative date of the fifteenth century, carved under the inspiration of Boccati, which would place it as a work from the Marches. But upon examining very closely the works of Boccati, except for the pose, we find no real likeness in the treatment. In the first place, Boccati prefers a round, almost childlike face, slender neck, square shoulders, and draperies in broad folds—all quite foreign to the type of this Madonna. Perhaps a study of the points of the statue in question will yield some interesting developments.

I. Position: While this pose cannot be called unusual, it certainly is not a common one. It only came into vogue during the fifteenth century. Before this the child was held in the arms, a pose which continued throughout the whole history of Italian art. In the successive stages the child develops from a small man into a puppet, and finally into a real baby who needs the mother's protecting arm to guard it. In the fifteenth century and later the mother often holds the child upright upon her knee, or on a parapet. Occasionally the child is placed upon a parapet in a recumbent or a sitting position, but in all cases the mother is careful for his safety, and holds him, or else he is grasping her arm or a portion of her drapery. Early in the fifteenth century the fashion crept in of letting the baby lie unguarded upon the mother's knee. This may have arisen from the Nativity groups, in which the child was often placed upon the ground, the mother bending or kneeling over him in an attitude of adoration. The detached manner of the mother in this statue is marked; it is more akin to the pose seen in the Assumption of the Virgin. Were it not for the fact that the statue is made so that the babe fits into a prepared place on the Madonna's lap, one might suppose that the little figure was added later. Certainly the only suggestion we have of her consciousness of the presence of the child is found in her drooping lids. This pose, we note, was popular with the artists of northern and central Italy.

II. Type: The strong oval face with high cheekbones, broad forehead, straight nose, arched brows, small mouth, and firm, small chin is rare in southern and central Italy, but in the north is not uncommon. It is noticeable in the Lorenzo Costa portrait of Isabella d'Este; in a Madonna of the Lombard school in the Platt collection at Englewood, N. J.; and, finally, in the paintings of Butinone of the Milanese school.

III. Draperies: Here we find much similarity to the work of the Tuscan school, especially in the handling of folds across the knees; but in the paintings of Butinone the dress is exactly similar, even to the twisted girdle about the waist. The decorative pattern on the Madonna's dress is one in vogue with the north Italian artists of the late fifteenth century.

IV. Throne and decorations: This severely simple type of throne was used by Cola d'Amatrice, a follower of Crivelli in the Marches. But the decorations of the base and sides are interestingly like the interlacings known as the Da Vinci knots.

Hence the statue seems to be the work of a Lombard master of the late fifteenth century, who may have either worked under a Tuscan master, or have been in Tuscany, where these wooden statues were being produced in greater numbers than in other parts of Italy.

CORRESPONDENCE

To the Editor of ART IN AMERICA.

SIR: With reference to the article, *Two German Tapestries after Michael Wolgemuth*, by Rudolf Meyer Riefstahl, in your June number, may I be allowed to point out that the connexion between the design of the second of these hangings and Schedel's 'Nuremberg Chronicle' (1493) was established by Mr. Campbell Dodgson of the British Museum, in a letter to the *Burlington Magazine* for December, 1907 (xii, 164).

It is a pity that, whilst he is rather hard (perhaps not unjustly so) upon the treatment "C. H. W." accorded to the subject in his article in the same magazine for November, 1907 (xii, 101), Mr. Meyer Riefstahl failed to notice Mr. Dodgson's brief but pithy note. It furnished not only proof of the connexion between a Wolgemuth cut and a tapestry, but also a very probable solution of the enigmatic coat-of-arms (per bend Wurzburg and Franconia) so strangely located at the foot of "Palatinus Reni."

Moreover, when Mr. Riefstahl discerns in the tapestry in question a work that meets, as regards the artist in question, the requirements of the problem he

cites from Monsieur J. J. Guiffrey “. . . evidence that Wolgemuth, Dürer and Holbein were asked to work for the tapestry weavers,” I think he goes rather too far.

His own, immediately following, remarks seem to confuse the point at issue: “Guiffrey’s observation was right: an undisputable connection of German tapestry art with the work of one of these masters has not yet been proved. We have succeeded in furnishing this proof at least for Michael Wolgemuth, the master of Dürer. We have found two German tapestries which are exact copies of works of Wolgemuth,” etc., etc., etc.

The point surely is, to prove that Wolgemuth designed or worked for the weaver; not that a certain tapestry reproduces (more or less exactly) a book-illustration by that artist.

Speaking of the date (1493) of Schedel’s Chronicle as evidence for the making of this tapestry, Mr. Campbell Dodgson says (*op. cit.*) and with true critical acumen: “How much later it should be dated I will not venture to decide, but it presumably still falls within the period in which plagiarism from Wolgemuth would be considered as allowable as it was convenient. But plagiarism, to be successful, needed more knowledge and discretion than the designer of the tapestry possessed. He had a very simple task when he conveyed the central group with the brocade pattern and inscriptions direct from the woodcut on fol. 267 verso, a woodcut copied from Schongauer’s engraving, B. 71.”

I submit that this is not a case of Wolgemuth (or Schongauer)’s collaboration with the weaver. I am, sir,

Your obedient servant,

A. VAN DE PUT.

Victoria & Albert Museum,
S. Kensington, London.

NOTE

Mr. Charles Henry Hart calls our attention to an error in Mr. Blaikie-Murdoch’s article on the ‘Portrait of Anne Carey’ in the last issue. Phoebe Wright, who, as Mr. Blaikie-Murdoch says, became Hoppner’s wife, was the daughter of the “Promethean modeler,” Patience Wright. (See page 210.)

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ANTONELLO DA MESSINA : PORTRAIT OF A MAN
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ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME V NUMBER IV · JUNE MCMXVII

AN UNKNOWN PORTRAIT BY ANTONELLO DA
MESSINA · BY MAURICE W. BROCKWELL

THE "Portrait of a Man" of the third quarter of the fifteenth century which has lately been acquired by Mr. Michael Friedsam seems to be unknown to modern critics. In any event, it has never been the subject of critical inquiry.

A bust-length portrait on panel, measuring 15¼ inches by 13 inches, it represents a young patrician of Venice of about the age of twenty-three. He is turned three-quarters to the left, and wears a thin white undergarment, the upper edge of which is seen above his pink doublet. The doublet is fastened with small buttons of the same material, and it is to be noted that they are placed on the left side of the dress, as would be most convenient for a left-handed man. His cloth cap of soft black material comes low on to his forehead, and is evidently so worn with studied comfort. His thick dark brown hair falls to his neck. The look is confident, appealing and piercing. In a word, the plastic treatment shows that we here have a work by Antonello da Messina that marks a more advanced technique and a more subtle expression than in the "Christ Blessing" of the National Gallery, which bears the date 1465 and is accepted as the earliest dated work of this Siculo-Venetian painter. Indeed, the present portrait, like the "Young Man" of the Altman bequest to the Metropolitan Museum of Art, evidently belongs to Antonello's last period. That period of only six years ends with his death in 1479, a date that is worth noting in connection with a painter whose life was, until quite recent times, erroneously prolonged by writers as late as 1493.

The nose of our "Young Man" is strong, sensitive and finely formed. The line of his inflated nostril is clearly marked, just as in the "Man" of the Palazzo Trivulzio in Milan which bears An-

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tonello's full signature and the date of 1476. The dark brown eyes have the large disk-like pupil so well rendered in the Louvre "Condottiere," of 1475, who wears a similar cap. Nor do we fail to compare the firmly drawn eyelids and lashes, and the ill-shaven upper lip in our picture with those familiar to all in the "Young Man" at Trafalgar Square, which can hardly represent the painter himself, seeing that it must have been executed about 1474 when our artist was forty-four years of age.

Here the right cheek is round and full of character, and its sinuous and supple contour ends in the short line with which it is joined to the neck. Again, the hair of the "Humanist" of the Castello Sforzesco comes equally low on the forehead. Our "Young Man" has a bright complexion, a jaunty air and a sensitive temperament; he is physically made in a small mould, but his mien is noble. He is seen against a greenish gray background, and we have on the other side an open casement with a peep of rolling landscape that extends to the horizon. A broad path winds through trim lawns which run down to the water's edge, a spit of land juts out into the lake, and on it is a *castello* whose crenellated walls and four square-topped towers are reflected in the tree-edged waters. The whole treatment of the diminutive landscape recalls the setting of the more massive and extensive castle of the Antwerp "Crucifixion" of 1475. In a modified sense also we may compare it with the National Gallery "Crucifixion," painted two years later. In the present small, but highly impressive, panel an irregular mass of sharp-pointed rock rises abruptly in clear-cut outline against an undulating mountain range. It is evidently intended to carry a vertical line across the horizontal planes of the composition and heighten the breadth of the whole design.

Passing from the morphological and technical characteristics to the pedigree, so far as it is now known, the present panel was long in the Odescalchi-Pallavicini collection in Genoa. Subsequently it passed into that of Prince del Drago in Rome. We may cite with interest a passage from the "Anonimo" of Morelli, who recorded having seen on January 15, 1532, in the house of Messer Antonio Pasqualino, in Venice, "two portraits on small panels, under life-size, the one representing Messer Alvise Pasqualino, Messer Antonio's father, bare-headed, the black hood being turned down on his shoulder, and dressed in scarlet; the other representing Messer

Michele Vianello in a pink dress, with the black cap on his head (*vestito de rosato con el cappuzzo negro in testa*). They were both painted by Antonello da Messina in the year 1475, as appears from the signature. They are painted in oil in three-quarter view, are highly finished, and have great power and vivacity especially in the eyes."

Seeing that our "Young Man" wears a pink dress and a black cap, is in three-quarter view, agrees in all essentials with the latter of these small panels mentioned by the "Anonimo," and on stylistic grounds is assignable to the year 1475 (when Antonello is known to have been working in Venice), may we not with some show of reason identify our portrait with that of Michele Vianello? It is true that the present picture is neither signed nor dated, but that need not prove an insuperable difficulty in the light of an absolutely autograph work. Is it not feasible that our delightful little panel once possessed, like certain other paintings from the same hand, a parapet across the front on which the artist inserted his name and the date? It is perhaps pardonable for the present writer to add, in support of this contention, that as soon as he saw this portrait he threw out the suggestion that, when it left the master's *bottega*, it was so provided.

We know from Duplessis ("*Ventes de Tableaux*," § 1712) that Giovanni di Vianelli, canon of the Cathedral of Chioggia, sold off his collection in Venice in 1790. The present writer has, however, been unable to put his hand on a copy of that catalogue. Moreover, it is not ascertainable at what date this painting passed into the Odescalchi-Pallavicini collection. It is, nevertheless, possible that someone may yet show that a portrait of Michele Vianello remained in the possession of the canon until 1790. In that event we may come to the decision that the present panel is to be identified with one of those recorded by the "Anonimo." In any case, a portrait by Antonello is "a revelation of a life more intense than our own."

CHINESE PAINTINGS IN THE MUSEUM OF FINE
ARTS, BOSTON: PART TWO · BY HAMILTON BELL

THE art in which the Sung excelled was that of landscape painting, an art the loftiness and simplicity of which has never been surpassed. In explanation, but not in qualification, of so sweeping a statement, it should be remembered that the Sung painter was also poet and philosopher, whose prime object was to interpret an emotion, a mood, rather than merely to record facts, not that the facts are not presented too with a masterly felicity. We must realize too that all has to be done with the first stroke; no changes or corrections are possible on the absorbent silk or paper; what is set down remains, so that it is imperative that it be rightly set down. To accomplish this difficult feat, the painter must have prepared himself by exhaustive study and technical practice. We are safe in assuming that he did so from the unerring confidence with which he omits the unessential and produces his effect.

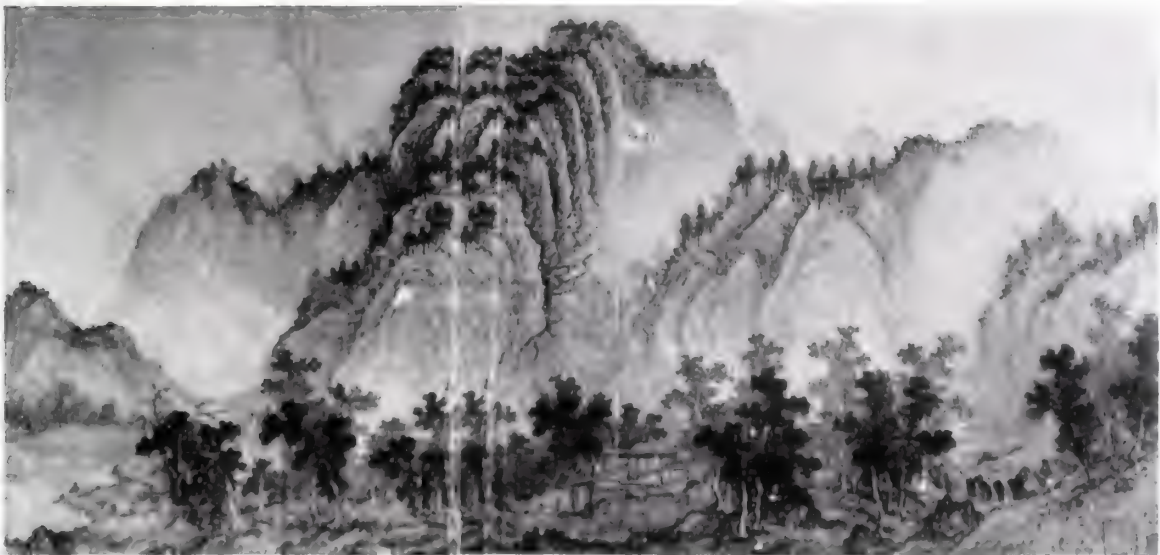
Moreover, in the Imperial Museum at Tokyo are a number of the sketch books of a Japanese painter, Okyo, which give us an insight into the processes of Far Eastern art. Here we find birds, plants, insects, drawn and colored, again and again, in every possible attitude, even dismembered, with a skill unsurpassed by Dürer. Patient research can go no further, and we are convinced that the men who studied nature so, knew her secrets, and no longer wonder at their mastery of their craft.

The art of landscape painting was practised under T'ang, if not earlier. The name by which it is known in China, San-Sui,—“mountain and water” painting—was invented by Hsieh Lung-yün (*c.* 424 A.D.) and applied to poetry as well as painting. Wang Wei (699-759 A.D.) is regarded as the founder of the Southern School of the art, and Li-ssü-hsun (651-716 A.D.) of the Northern. To Wang-Wei also is ascribed the invention of the process of painting in Chinese ink, without, or with only the faintest, admixture of colors, striving to replace the illusion of color by the reality of values.

Chinese painting, landscape painting in especial, is divided by native critical writers into the Northern and the Southern Schools, but precisely on what grounds it is hard for the foreigner to comprehend. Since this distinction is seen to date from T'ang times, it can hardly have originated in the historic, geographic division



Left half.



Right half.

FIG. 1. TAO YUAN-TUNG.
Museum of Fine Arts, Boston.



Fig. 1. *Monochrome landscape*
by Katsushika Hokusai, 1830s.

of the Sung empire which took place in 1127 when the Tartars and Mongols drove the Chinese court to the south of the Yangtse River. Nor is it, apparently, a question of local characteristics of the landscape of the country, since the Northern style is said to be sublime, powerful and vigorous; the Southern, suave and graceful, whereas the North of China consists of rolling hills and plains and the impressive mountain scenery occurs chiefly in the South. It would seem to have little or nothing to do with the localities of the origin or residence of the painters themselves. Li T'ang, Northern born, is reckoned among the painters of the South; Ma Yüan and Hsia Kuei, Southerners both, were not born, or more certainly, did not paint until Northern Sung had ceased to exist as a kingdom, and yet they are classed by some critics as Northern painters. Moreover, many painters are admittedly of both schools, as Fan K'uan and Li Ch'eng, painting in both manners even in the same picture. The styles then can hardly be used as tests of authorship. As far as we can understand it, it seems to resolve itself mainly into a question of line—the strokes of the brush with which mountains are to be rendered, for example, are elaborately classified and the more vigorous and powerful are ascribed to the Northern painters, while to the Southern are given the softer and more graceful. So, too, with trees, water, and even figures. Should they not be called manners, or methods of painting, rather than styles or schools?

The Chinese painter-philosopher was in no sense a devotee of art for art's sake, he was by no means a virtuoso, his brilliant and accomplished technique was to him merely the means to an end.

This, as has been said, was to interpret the emotions which his philosophy taught him were not peculiar to himself, but were shared with the whole world of animate and inanimate things; to achieve this he not only absorbed himself in Nature till his mind reflected her moods to the absolute elimination of his own, but perfected himself in the art of suggestion. "Not to display, but to suggest, is the secret of infinity. In leaving something unsaid, the beholder is given a chance to complete the idea and thus a great masterpiece irresistibly rivets your attention till you become part of it."¹

The inspiration, poetic, philosophical or religious of this subtle art should, I think, be traced to the tendency to return ever and anon to the bosom of Nature which seems to have been a poignant need of the certain type of Oriental mind.

¹ Okakura Kakuzo. *The Book of Tea*.

In India this need is manifested as early as in Brahmanic days and we find stories illustrative of it in the Upanishads. All the great events of the Buddha's life occurred in communion with natural objects. He received the Truth Eternal under the Bodhi tree and under it he passed into Nirvana; his favorite retreats for meditation and teaching were the Deer Forest, the Bamboo Grove, the Vulture Peak, and he and his immediate followers accepted from convert rajahs nothing of greater value than a garden plot or a grove wherein to set up their rustic shelters of leaves. To them "the body itself was but a hut in the wilderness, a flimsy shelter made by tying together the grasses that grew around. When they fell apart, they were again resolved into the original waste."¹

Their aim was to become in heart a wild creature "filled with the forest sense of things," as one of them sang. Kashyapa, one of the two best beloved of the Buddha's disciples, and the first patriarch of his religion, is revered as the founder of the Zen philosophy, the essence of which is this unity within nature; "Nature in its entirety, the infinitely great and the infinitely small, is Buddha." This unity is to be obtained by man through contemplation. When his successor Bodhidharma, the 28th patriarch, went to China in 520 A.D., and taught there what had probably by his time developed into the tenets of the Zen sect, he found kindred theories and beliefs in the philosophy of Lao Tzŭ, known to us in a corrupted form as Taoism.

There seems very little in the works ascribed to Lao Tzŭ, born 604 B.C., and his apostle Chuang Tzŭ, who lived in the IVth Century B.C., to inculcate a return to nature; but the insistence, by many Oriental writers, on the influence of their writings upon the doctrine of Zen is so marked that it enforces respect from one whose acquaintance with them is limited to translation. Indeed, it seems difficult even for the learned to decide how much of Zen is Buddhist and how much is Taoist.

Buddhism was not officially introduced into China, we are told, till sometime in the first century of our era, but who shall say how much it had penetrated before that? Dr. Giles says as early as the third century B.C. The Taoists of the South began in 240 A.D., if not before, to live as the Buddhist Thera did, in groves and mountain caves, where they practised in contemplation the search for complete vacuity, into which the Truth might find its way and

¹ Okakura Kakuzo. *Op. cit.*

abide. This would seem to us indistinguishable from the ritual of Zen and to lead to the same results; indeed, Dr. Giles asserts that the practice was borrowed from Buddhism.

The poetry too, from this period on, is full of the inspiration of Nature, and under T'ang the union of Laoism with Buddhism seems to have begun to produce an effect upon the graphic arts.

The earliest of the Sung landscapes in the Boston Museum collection is by Li Ch'eng, whose date is given as about 940 to 1000 A.D. He was born in the last days of T'ang and so bridges, as it were, the gap between the landscapes of this period and of Sung. Historically, therefore, he belongs to the Northern Sung Dynasty, and artistically, we may assume that in this painting he used the so-called Northern manner. Nothing certainly could be more savage and uninviting than this snow-buried country; the mood here is unmistakable, and the effect is to chill one to the marrow. Technically, it is very mannered, in places almost amounting to a conventionalization.

Very similar both in subject and treatment to this of Li Ch'eng's is a great painting by Fan K'uan (fl. 1000-1025). We seem to detect an increase in freedom of handling, and naturalism of treatment and sentiment over the stark severity of the earlier master. A more human interest betrays itself in the prominence given to a cluster of dwellings, perched here and there on the shoulders of the gorges, and a ferry-boat, with passengers snugly ensconced under a tilt, putting off from the shore. The season presented may have something to do with this difference of mood, for whereas Li Ch'eng's painting shows us a landscape fast bound in snow and ice, Fan K'uan revels in torrents of spring; snow lies here and there on the uplands, but life is stirring anew and promise is in the air.

In the Ching Hsien Album, mentioned in my first paper, is a small landscape by Fan K'uan; another winter scene, in which the foreground trees are so strongly painted as to be almost brutal, while a grove of bamboos in the middle distance is rendered with the softness and delicacy of a Chao tan-nien. This is perhaps an instance of his blending the two manners, Northern and Southern, in the same painting, as we are told that he did. Tung Yuan, who lived from the time of the Later T'ang (923-924), into Sung, shows in his great scroll painting (Fig. 1) a very marked development. He was a Southerner by birth and is recorded to have been the first painter to depict the varied and beautiful scenery of the Yangtse

River valley, the Blue River, whose sons from early times have "sought the Life-movement of the spirit through the rhythm of things," as Okakura translates Hsieh-ho's first canon of pictorial art.

Here we have a long landscape of a composition not unfamiliar to this period, beginning, at the right hand end, with a splendid mass of mountains, cloven by gorges, suggesting always to my mind the scenery of Shelley's "Prometheus Unbound." Nowhere, but in these paintings of a distant age and clime, have I ever found pictorially realized the landscape visions in which Shelley excels all other poets. Passing on, the peaks crumble down and give way to the foothills of the coast of a wide bay which opens out of sight into the mists of ocean. Beyond, on the further shore, a distant range of peaks like "the far Apennines, lie islanded in the immeasurable air."

Painted in Chinese ink on a soft spongy paper, this superb panorama is suffused with atmosphere; there is a great variety of tone, the rendering of the planes, as for instance in the misty gorges in the earlier part of the painting, being especially subtle. It is little wonder that the artist is revered as one of the founders of the landscape school of Sung. That this painting was highly valued even in those days is attested by the fact that it bears the seal of one of the Emperors of the Dynasty, who was its possessor.

The contemplative unrolling of these great landscape scrolls has been aptly compared with the hearing of fine music, and, indeed, it needs no wild stretch of the imagination to translate such a painting as this into the terms of the sister art.

By Li T'ang and Hui Tsung, whose work in genre we noticed in the last paper, the Museum possesses no landscapes, although they were both eminent in this branch of art. There is a ghost of a little painting in the style of Li T'ang in which some twisted trees and a boat may still be seen; but that is all to carry us over the next century.

A small landscape modestly catalogued as "in the style of Chao tan-nien" (fl. 1100-1120 A.D.) has his characteristic soft feathery touch and in passages seems almost worthy of his brush: a simple, charming riverside pastoral, with a drooping willow at the water's edge and a road winding by to a distant bridge. To the left the hillside rises sharply and is fenced off from the road, inside the bamboo paling is a modest farm-steading and the slope above it is clothed by an orchard of gnarled fruit trees transformed with the

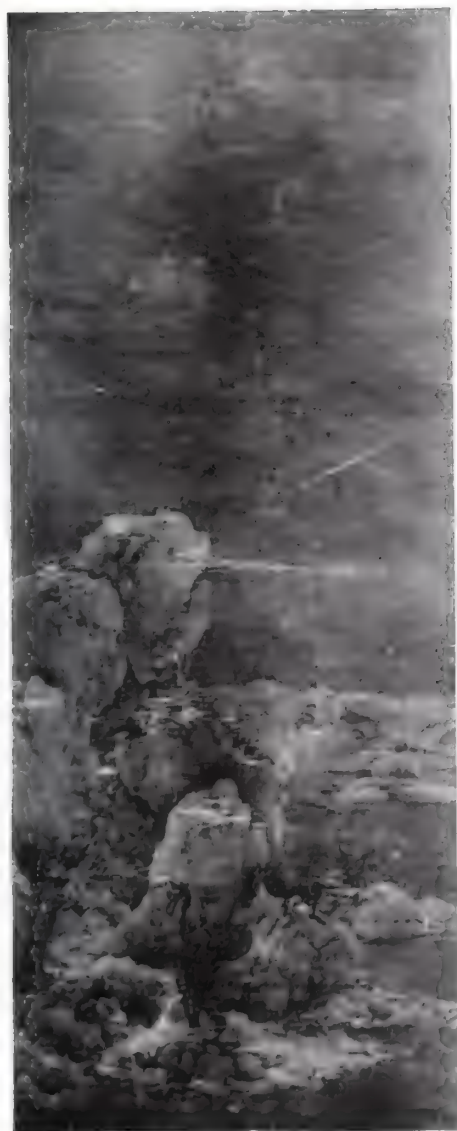


Fig. 3. *Hyal. Beller. (L. 1000000)*



Fig. 4. *Hyal. Beller. (L. 1000000)*

first faint flush of opening blossom; full of the poetry of again another mood, and though perhaps Northern Sung in date surely Southern in manner and spirit.

This brings us to the men in whom the Sung landscape is considered to culminate; the Boston collection is fortunately rich in the work of perhaps the greatest master of them all. Four paintings by Ma Yüan (fl. 1175-1225 A.D.), and all of high quality, are enough in themselves to make any collection famous. The largest of these, a huge Kakemono (Fig. 4), shows a pavilion built on piles in the stream on a rocky shore, wherein sit sages over their books, to whom visitors in a boat bring a present. Rising abruptly from the river, lofty and precipitous crags tower above the frail structure as if to emphasize the temporary aspect of man and his works in face of the everlasting hills. The overwhelming sense of the immensity of this cliff is an effect in which this master excelled and seemingly delighted.

In Fig. 2 we find him in a more intimate mood, although the distant mountains still betray his preoccupation; the drawing of the bare willows which fill the foreground of the picture is masterly in the extreme.

In a third equally characteristic work two venerable sages sit face to face on wayside stones beneath a gnarled and decrepit but still blossoming plum tree, an allegory of "green old age," as great a favorite with the Chinese of old as with the Japanese of to-day. The fourth was described in my first paper.

Ma Yüan was one of a family of painters of the highest distinction in the Sung Court Academy. His grandfather, father, uncle and one at least of his brothers were artists. The Boston Museum possesses no example of the somewhat rare work of his forebears, but owns a charming little painting of a group of temple buildings in a grove on the shores of a lake, with the morning mists lifting and rolling away among the tree-tufted rocks, in the style of his elder brother Ma Kuei, and one at least of admirable quality by his own son Ma Lin (c. 1240 A.D.), or "in his manner" as the Museum authorities conservatively say. Soft and melting but brilliantly free in brush stroke, the roofs of a temple embowered in trees rise against the hills across a misty lake, in front a clump of stalwart pines, rise stiff and straight, their vigorous lines re-echoed by two faint blue splintered peaks far away. The work of this gifted

family produced a profound impression on the art of their countrymen, and we find their style persisting into Ming and Ch'ing times.

The most characteristic and, all round, the finest of the Sung landscapes in this collection, and one of the most important extant, is Fig. 3 by Hsia Kuei (fl. 1190-1220 A.D.), a contemporary and close rival of Ma Yüan; in it the mood rises to the height of an emotion. What could be grander than the cliff looming up above the trees, repeated again and again as the peaks recede into the distant mists of the valley down which the stream flows towards us; yet these crags hold no threats,—the mellowness of the atmosphere which bathes the whole, dispels that; the sense of evening peace is over all, emphasized by the bent figure of the old fisherman, who, leaving his shallop beached among the reeds and his nets hanging to dry, safe, until the morrow, from threat of storm, plods up the well worn path that leads to his cottage beneath the sheltering trees. Another smaller landscape by the same master, a leaf in the precious album which has been so often referred to, shows a sudden squall of wind, a favorite subject of his. The trees toss their limbs wildly and a boat scuds before the gust; a range of distant mountains lift their calm heads above the petty turmoil.

So far as the Boston collection can show, this is the climax of the art of Sung both chronologically and artistically, and here we might leave it were it not that one or two of the later men are represented and should not be ignored.

By Li Wei, *The Bamboo Garden* is in the style of the Ma family, but harder and more mannered, more academic and suggestive of Ming rather than Sung. The same to some extent is true of *Travelers at the Ford*, by Chu Jui, or in his style, though this presents the various incidents of the road with considerable vivacity. In both of these we seem to feel the beginning of the end.

TWO GERMAN TAPESTRIES AFTER MICHAEL
WOLGEMUTH · BY RUDOLF MEYER RIEFSTAHL

THE German tapestries of the fourteenth and fifteenth centuries have scarcely been studied. Since the few notes of Müntz¹ in his "*Histoire générale de la Tapisserie*," and since Lessing's "*Wandteppiche und Decken des Mittelalters in Deutschland*,"² nothing of importance has been published. German tapestries certainly are not as rich and beautiful as are those from Northern France and Flanders; they never had the international importance of the "*Arazzi*," but follow a modest local tradition of charming naiveté and originality.

One of the problems connected with the history of German tapestry is the question whether or not German artists, like Wolgemuth, Dürer and Holbein, have designed cartoons for tapestry weaving. This problem was recognized in 1843 by Waagen,³ who noted the style of Wolgemuth in a tapestry of the Adoration of the Magi, formerly in the Reider Collection in Bamberg, Bavaria, now in the National Museum in Munich. Waagen's observation has been repeated by Rettberg,⁴ Muentz,⁵ and Otto von Falke;⁶ it has been criticised by Guiffrey,⁷ who says in his history of tapestry from the twelfth to the sixteenth centuries: "It is a mere hypothesis to attribute the model of the Munich tapestry to Wolgemuth. We have to wait for more convincing proofs than those which have been brought forward hitherto to give evidence that Wolgemuth, Dürer and Holbein were asked to work for the tapestry weavers. The thing itself is not unlikely, but we have no certitude, and we will perhaps never get it."

Guiffrey's observation was right: an undisputable connection of German tapestry art with the work of one of these masters had not yet been proved. We have succeeded in furnishing this proof at least for Michael Wolgemuth, the master of Dürer. We have found two German tapestries which are exact copies of works of Wolgemuth; the copy is so exact and so identical in method that both

¹ Eugène Müntz, *Histoire générale de la Tapisserie*, Allemagne, p. 8.

² Julius Lessing, *Wandteppiche und Decken des Mittelalters in Deutschland*.

³ G. F. Waagen, *Kunstwerke und Künstler in Deutschland*, vol. I, Leipzig 1843, p. 117.

⁴ v. Rettberg, *Nürnberger Briefe*, Hannover 1846, p. 150.

⁵ Eugène Muntz, *La Tapisserie* (Bibliothèque de l'enseignement des Beaux Arts), pp. 175-176.

⁶ O. v. Falke in Lehnert, *Illustrierte Geschichte des Kunstgewerbes*, I, p. 347.

⁷ Jules Guiffrey, *Les tapisseries du 12e à la fin du 16e siècle*, p. 173.

tapestries must have come from the same loom. The first belongs to the collection of Miss C. Timkin in New York; we are obliged to Miss Timkin, who kindly permitted a close examination of her tapestry. The second tapestry was published in the *Burlington Magazine*, November, 1907.¹ Gaston Migeon² stated that it had passed to the Metropolitan Museum in New York; the tapestry is not there, and we do not know its present whereabouts.

Both tapestries are direct copies of woodcuts by Wolgemuth and Pleydenwurff in the famous Nürnberg Chronicle by Hartman Schedel, published in 1493 by Anton Koberger, the great Nürnberg editor.³ Both tapestries are consequently not made after cartoons by Wolgemuth, but they give evidence that Wolgemuth's illustrations of the Chronicle have inspired the German tapestry weavers. It is well known that a similar relation exists between the French miniature painters and the French masters of *haute-lisse*, and we hope to publish very soon a series of Italian tapestries of the fourteenth century in which a similar relation can be stated between the fresco painters of the School of Giotto and the earliest Italian tapestries. It is not astonishing that a famous book like the Nürnberg Chronicle became a source of inspiration for the tapestry weavers. The German weavers of the fifteenth century were far from having a huge organization, like those of Flanders and Northern France. A certain number of the German tapestries must have been made in convents; two tapestries, one in the National Museum in Munich, the other belonging to the Cathedral in Bamberg, show in one corner a nun sitting before the tapestry loom; others may have been woven by skilful housewives in cities and castles, and we know also that in cities like Basel or Nürnberg, weaving was done in a professional way on a small scale.

The tapestry belonging to Miss Timkin (Fig. 1) represents the Judgment of Solomon. It is 55 inches high and 96 inches wide. It is of medium quality and there are eleven or twelve warp threads to the inch. The tapestry is executed in wool; silk is not employed except in some modern repair. A good quantity of silver thread has been used to mark the lights on garments and headdresses. The

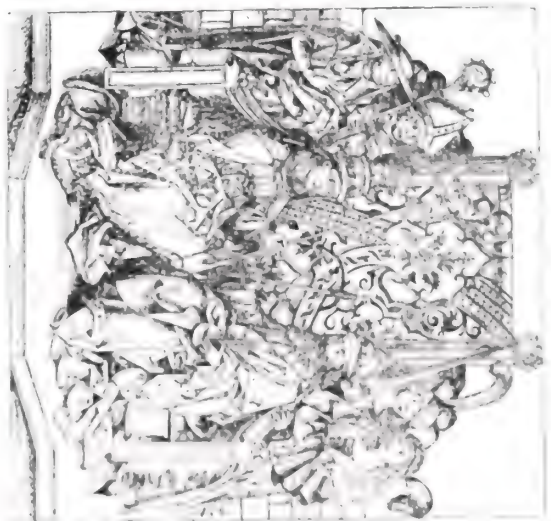
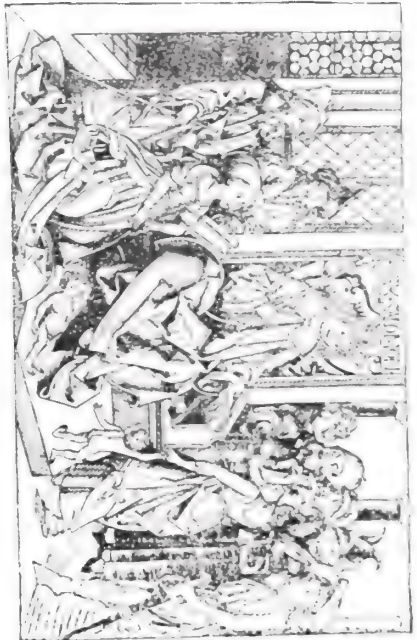
¹ C. H. W. in *Burlington Magazine*, XII, Nov., 1907, p. 101.

² Gaston Migeon, *Les arts du tissu*, p. 264.

³ *Liber chronicarum* by Hartman Schedel: "Hunc librum dominus Anthonius Koberger Nuremberge impressit. Adhibitis tamen vivis mathematicis pingendique arte peritissimis, Michaele Wolgemuth et Wilhelmo pleydenwurff. . . . Consummatum autem duodecima mensis julii anno salutis nostre 1493."



FIG. 1. NINTH-CENTURY GERMAN TAPESTRY: THE JUDGMENT OF SOLOMON.
 AFTER DESIGNS BY MICHAEL WOODMETH.
Published by Alfred Jacobson, New York City.



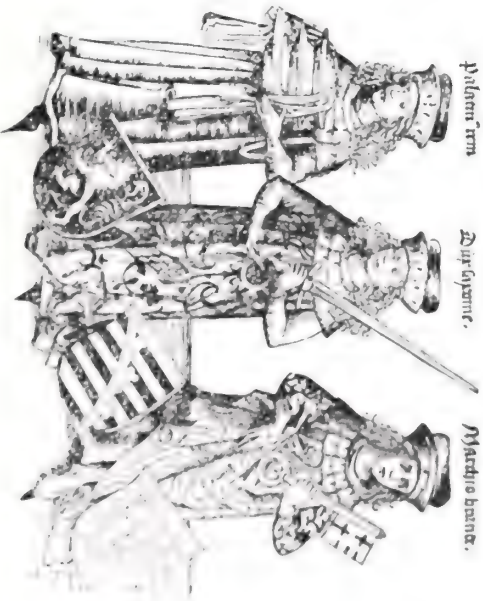
Alchemicus.



Polonius.

Alphonsus.

Marchioness.



Illustrations of the scenes from the play of the same name, as they appeared in the original production.

tapestry is in a good state of preservation and is without the least doubt a weave of the late fifteenth or early sixteenth century. The number of colors employed is not very great: we count dark blue, medium blue, light blue, dark green, medium green, yellow and pale yellow, dark brown, medium brown, light brown, dark crimson, light crimson, vermilion and light vermilion, light mauve and pink. Black seems to be employed only in the restoration. The silver thread is a silk thread overspun with thin flat metal wire. With these few colors a considerable number of shades have been obtained by elaborate hatchings. Sometimes two threads of different color are twisted together and then employed; in other cases two or four threads of different shades are alternately interwoven, forming thus the shade intended by the weaver. The tapestry is surrounded by an old border of plain red, green and light yellow stripes. On the upper side is a border of scroll work with grapes, which we find also on the left and right side. On the bottom of the tapestry this scroll-work border has not been added by the weaver. The composition itself is an exact copy of a woodcut by Wolgemuth in the *Nürnberg Chronicle*, folio 47b (Fig. 2). All the details, including the brocade behind the throne of Solomon, the glass windows in the background, and the costumes, have been taken over by the tapestry weaver, who added his own coloring. Only one figure has been added in the left corner of the tapestry to balance the composition, a huge bearded Turk holding a large sword. This figure, too, has been borrowed from another woodcut in the *Nürnberg Chronicle*, representing Mahomet, folio 151b (Fig. 3). There this personage seems to be a bodyguard of "Machometus homo perniciosissimus," as he is called by Hartman Schedel. This attendant of Mahomet is given reversed on the tapestry. The scene of the Judgment itself is reproduced without changing the right and the left of the original.

The second tapestry (Fig. 6) was published by C. H. W. in the *Burlington Magazine*, November, 1907, page 101. Our reproduction is made after that of the *Burlington Magazine*. The tapestry is said to have been discovered in a crypt of a church in Spain. The whole article by C. H. W. is extremely superficial and inconsistent. The main part of the article is a long, tedious historical research which comes to the conclusion that the tapestry belongs to a series of tapestries representing the most important events of the

reign of the German emperor Frederick III (1452-1493). The tapestry is the representation of the Coronation of the Emperor (1452). The emperor was crowned by Pope Nicholas V, and not by Enea Sylvio Piccolomini, who became pope only in 1458. But as a number of years had elapsed since this coronation, the tapestry weaver put Enea on the tapestry instead of Nicholas V. The Margrave of Brandenburg is represented with the coat of arms of Saxony. C. H. W. explains this by the statement "that the Margravate of Brandenburg, until it came into the possession of the ancestor of the present German Emperor, was part of the Kingdom of Saxony. Fortunately the identification of this personage is not essential. The Saxon arms and the electoral cap sufficiently declare his position in the empire." The author then concludes: "The style is decidedly characteristic of Flemish work of the second half of the fifteenth century, although the general conception of the design and the execution of the details are inferior to that of the best specimens of the Flemish tapestry weavers' art of that period."

All this is wrong. A look at the photograph shows that the design of this tapestry is typically German, and the entire historical dissertation is useless. The presence of Enea Sylvio Piccolomini and Frederick III is explained very simply by the fact that the entire scene with all the details, including the brocade in the background, is copied from the woodcut (Fig. 4) in Hartman Schedel's Chronicle, on folio 267b. In the last part of the Chronicle the learned Nürnberg doctor gives an extract from a work which Enea Sylvio published in 1458 about remarkable events in Germany and Europe in the time of Frederick III. This part of the Chronicle is opened by a very fine full-page woodcut in which the pope and the emperor are represented sitting together on the same throne. Their names are indicated exactly as on the tapestry, with the words "Eneas pius papa" and "Fridericus tercius romanorum imperator." On the next page begins the proœmium of Eneas' book. On the right side of the tapestry is represented one of the electors of the Empire, the "Palatinus Reni," the Count of the Palatinate; on the left side another elector, the "Marchio Brandenburgensis," the Margrave of Brandenburg. The Count of the Palatinate holds three dishes in his hands which do not refer (as stated by C. H. W.) to the Coronation Ceremony of Frederick III, but are the usual attribute of the Count of the Palatinate, as "Dapifer," or cupbearer of the Holy Roman



FIG. 6. NINTH-CENTURY GERMAN TAPESTRY: POPE PIUS II AND EMPEROR FREDERICK III.
WITH TWO FIGURES, AFTER DESIGNS BY MICHAEL WOLGEMUT.

Empire. At the foot of this personage is a shield with a coat of arms which even the experience in heraldics of Mr. Robert T. Nichol of the Metropolitan Museum was not able to identify. The Margrave of Brandenburg holding the key, the symbol of the Chamberlain of the Empire, is very strangely represented with the coat of arms of Saxony. We do not need to go into a long historical research about the different branches of the Ascanian family which reigned in Brandenburg and Saxony, to explain this anomaly. The explanation is much simpler. Both figures are copied from a woodcut (Fig. 5) in Hartman Schedel's Chronicle, folios 283b and 284a which illustrates the chapter "de Institutione electorum imperii," and on which all the electors of the Holy Roman Empire are represented. In Hartman Schedel's woodcut the Palatinus Rheni has the correct coat of arms with a rampant lion. The Margrave of Brandenburg has the correct coat of arms of the red eagle of Brandenburg to his right. To his left stands the Duke of Saxony with his correct coat of arms. As our tapestry weaver, for the reason of symmetry, needed the Margrave of Brandenburg with a shield to his left, he simply copied him with the coat of arms of his left neighbor in the Chronicle. Thus the great historical problem of C. H. W. explains itself in a very simple way.

The three groups of the tapestry are separated by Gothic columns and arches. Above and at the bottom is a charming mille-fleur decoration. The inscriptions are exactly the same as in the Chronicle. The old tapestry is surrounded by a border with naturalistic flowers. We know only the reproduction of this tapestry, and are consequently not allowed to make a definite statement, but it is highly probable that this tapestry comes from the same loom as that of Miss Timkin. The adjustment of elements from different woodcuts of the Chronicle is identically the same in both tapestries. There is nothing Flemish in it. Both tapestries are German, were made after 1493, the date of the publication of the Chronicle, and to judge from their appearance belong to the late fifteenth or the very early sixteenth century.

A MARBLE HEAD OF EROS · BY GEORGE W. ELDERKIN

THE popularity of the lighter motifs of Greek sculpture is well established by the many extant replicas of statues of Eros.

Two Greek sculptors of the fourth century B.C., Praxiteles and Lysippus, made statues of the god of Love which were dedicated in the Bœotian town of Thespiæ where the cult had long flourished. Pausanias, who visited the town in the second century A.D., tells us that the Thespians held Eros in honor from the very beginning and that the earliest image of the deity was an unwrought stone. This primitive idol remained an object of worship even after the delicate statue of Praxiteles was dedicated in the sanctuary, as did an early wooden image of Athena, after Phidias had embodied in gold and ivory his magnificent conception of the goddess.

The conception of Eros as a youth, which prevailed in the fourth century, subsequently underwent a change, since excavations at Thespiæ have disclosed a number of marble statues of Roman date representing Eros as an infant, sometimes seated, sometimes standing. It is this conception of Eros as a chubby form that found great favor in Pompeian painting and again in the art of the Renaissance.

Neither the Lysippean nor the Praxitelean types of Eros can be identified definitely among extant copies. Scholars are generally inclined to believe that the prototype of the numerous copies of an Eros stringing his bow was the bronze by Lysippus. If this is correct, there may now be added to the list of Lysippean replicas a marble head of very high relief in the possession of Mr. Henry Walters of Baltimore, which, because of its youthful form and movement, may be regarded with great probability as an Eros of that type.

The Capitoline example readily helps one to visualize the action of the missing body. Eros, holding the bow at the middle with the left hand, drew it towards himself so as to force the ends nearer together, the upper end with the right hand and the lower by the pressure of the right calf, and thus attach the cord at the upper end. The sculptor placed the bow to one side so that it might not obstruct the view of the form of Eros, with the result that Eros looks toward the left while the upper part of the body is inclined toward the right.



MARBLE HEAD OF YOUNG GREEK.
Collection of Mr. Henry Walters, Baltimore.

This simple act of stringing a bow offered the sculptor an excellent possibility of obtaining a pleasing rhythm of line which harmonized with the soft modeling of the youthful forms of the face. As in the Capitoline example, so here, the lips are parted in indication of the effort necessary to bend the bow. The irregular locks with curly ends, somewhat reminiscent of Meidian style, enhance the impression of freedom and charm which the head produces.

Whatever may be the conjecture as to the sculptor of the original of this excellent copy—for Lysippean style has not yet been clearly defined—the conception and treatment certainly point to a date in the early Hellenistic period when a milder spirit, in opposition to the severity of the fifth century, produced in terra cotta the flying Erotes of Tanagra.

A STATUETTE OF DOVIZIA BY GIOVANNI DELLA ROBBIA IN THE MINNEAPOLIS MUSEUM · BY ALLAN MARQUAND

VASARI, in his life of Donatello, tells us that in the Mercato Vecchio (to-day the Piazza Vittorio Emmanuele) in Florence, on a column of granite there was a free standing statue of Dovizia made of *macigno forte*, a hard gray stone, by the hand of Donatello; so admirably made as to receive the highest praise from artists and connoisseurs. Exposed to the inclemencies of the weather, it fared so badly that in 1721 it was replaced by a statue executed by G. B. Foggini. Francesco Bocchi in his *Bellezze di Firenze* (ed. Cinelli, 1677, p. 215) adds some interesting details concerning the form of the statue. Writing of the Mercato Vecchio he says: "And there set upon a granite column is a statue more than life size executed in gray stone representing La Dovizia. It is by the hand of Donatello, and is exquisite in pose. She bears on her head a basket of fruit and has one knee nude, the charm of which is such that one could not wish it better executed."

Donatello's statue is now lost, but a derivative of it may possibly be found in a Robbia statuette now in the Buonarroti Museum, published in Bode's *Denkmäler*, Taf. 287. Here we see a maiden supporting with her right hand a basket or vase filled with fruit and

flowers carried on her head. Her arms are bare, as is also one half of her breast. More than her knee, almost an entire leg is exposed, in true Donatellesque fashion. Such a figure as this, standing by itself, *isolata*, as Vasari has it, would have very appropriately decorated the Mercato Vecchio, where at stated intervals maidens were wont to bring fruit and flowers to market. Pomona is the name by which the statuette is now known, and this is perhaps more directly in accord with its agricultural character than the name given it by Vasari.

Another statuette of the Robbia school may be seen in the Berlin Museum. It is further removed from the Donatellian prototype, carries a cornucopia as well as a vase of fruit, and is fully draped. It is also known as a Pomona. Whether the name Pomona be strictly accurate or not is a question on which classical archaeologists might well be divided. Pomona was a garden nymph much exploited in Roman poetry and it is doubtful if any representation of her still exists. There are several ancient statues so named (see Clarac, *Musée de Sculpture*, Pl. 441 et seq.), sometimes carrying fruit in the folds of their garments or in a cornucopia. They are not to be distinguished from the statues named Abundantia. In 1835, C. O. Müller suggested that as Flora was regarded as the Hora or Season of Spring, so Pomona might be interpreted as the Hora or Season of Autumn. This view has prevailed so far that the once-called Pomona of the Uffizi is now classed merely as a statue of a Hora (see Amelung, *Führer durch die Antiken in Florenz*, No. 56 (74)).

Throughout the Middle Ages the Months were frequently represented, especially in concrete form, by means of the changing occupations of men through the year. Such abstractions as Spring and Summer, Autumn or Winter are hardly to be expected before the Renaissance.

Donatello may have been inspired by some ancient statue when he erected the figure of Dovizia in the Mercato Vecchio, although it seems equally likely that his inspiration came from the sight of an attractive market girl. In the statuette which we have the pleasure of publishing through the kindness of Mr. Breck, the Director of the Minneapolis Institute of Arts, we see portrayed a conception analogous to that of the Dovizia of Donatello. The figurine bears not merely a basket of fruit, which statues of Pomona or Autumn goddesses may have carried, but a cornucopia, the emblem of Ceres



GIOVANNI DELLA ROBBA - STATUETTE OF DOLICE
1691

or of Abundantia. Here is also a little boy playing with a little dog. This is not a temple goddess, nor one intended for the market place. Its location is intended to be in the home, and lest we miss the significance of the statue, its base is inscribed—GLORIA ET DIVITIE IN DOMO TUA—"May Honor and Riches be within thy house." The combination of words DIVITIAE ET GLORIA occurs several times in the Old Testament (I Kings, 3, 13; I Chron. 29, 12; Prov. 8, 18) and may have been given to the sculptor by the person who commissioned the statuette, thus giving a religious sanction to forms pagan in origin. The boy with a dog gives a touch of domesticity to the group. It is the sculptor's translation of IN DOMO TUA.

This statuette was formerly in the collection of Mr. Charles Butler in England, then fell into the hands of Mr. Langton Douglas of London, who disposed of it to the Minneapolis Museum in 1915. It measures twenty-seven inches in height and is enamelled in brilliant colors. The dress is blue, with decorations of golden yellow; the fruit, yellow, green, and violet. In it we see all the cherished conventions of Giovanni della Robbia; his facial type, his selection of colors, his treatment of drapery, even his favorite form of cornucopia. It was probably made about the year 1525, when Giovanni was occupied in modelling the medallions for the Ceppo Hospital at Pistoia. In particular the Annunciation medallion will furnish a number of interesting analogies in supporting the attribution to Giovanni della Robbia made by Dr. Bode. Fortunately it bears a date.

At least once again did a representation of Honor and Riches emanate from Giovanni's atelier. A statuette, not by Giovanni's own hand, but from his studio, was in Heilbronner's Gallery in Paris during the summer of 1911. The figurine, robed in white, carried a basket of polychromatic fruit on her head. She had no cornucopia but held fruit in her right hand. At either side of her was a *putto*, one seated, the other standing. Here the conception of rusticity is somewhat diminished and that of domesticity is rendered more emphatic. Honor and Riches is symbolized not by fruit only, but by the additional suggestion of Children in the Home.

THOMAS MIFFLIN AND SARAH MORRIS MIFFLIN,
PAINTED BY JOHN SINGLETON COPLEY, 1771 · BY
CHARLES HENRY HART

IN the domain of American art the name of John Singleton Copley was, for well-nigh a century, one to conjure with as the first painter here to produce really important works before coming under foreign influence and with only such advice as his stepfather Pelham, the mezzotint scraper, could give. But during the past year he has been stripped of this prerogative by the discovery of at least three painters to the manner born who practised the art of portrait painting within the boundaries of his native town—Nathaniel Byfield (*circa* 1713), Nathaniel Emmons (1703-1740) and Joseph Badger (1708-1765), while the lesser works of Smibert, Feke and Blackburn must also have been known to him, as perhaps also the last-named personally. It will thus be seen that it is a great mistake to suppose that Copley, who was born in 1737, had no pictures of artistic merit at home to study in his youthful days, while from Badger, whose well-painted canvases show he had a trained eye and a trained hand, he doubtless received direct instruction, as some of his early works show a marked similarity to some by Badger. Byfield's portraits, too, are quite as good as those painted by William Wissing in England, a little earlier, and Wissing was no inconsiderable painter, while the "conversation piece," so quaintly styled in those days, of the three sons of Daniel Oliver supposed to have been painted by Emmons although long attributed to Smibert, but too early for him, is superior to any of Copley's early canvases. From Smibert not much could be gleaned that would be helpful to a student in art, but both Feke and Blackburn could contribute not a little of value and usefulness. From this survey it will be seen that Copley had an environment, surprising in a new country, in which to begin his art career, with good lessons as to what to do and what not to do. This is wholly a new view of the situation caused by the recent bringing forth, from their many years of hiding, of dignified portraits of many New England worthies painted by one or the other of the trio first named, which heretofore have been guarded from the public eye, and the unearthing of data, respecting these painters, heretofore unknown, so that the knowledge of what these men accomplished has been a great stride forward in the history of art

in New England and in the Colonies, in the first half of the eighteenth century.¹ In other words, we have a new viewpoint that is most important and of the deepest interest, and one that necessitates a reconstruction of our theories of the genesis of the art life of John Singleton Copley.

What Copley accomplished is, however, of greater importance than how he came to accomplish it, and with this view in mind the picture that we present from Copley's brush may well be considered one of the most important canvases, if not indeed the most important, that he painted in his native land, whether regarded as to its period, its subject or the treatment and the technical quality of the work. It is the best large painting that I know by this painter, and its light effects and the painting of its still life are quite as delicate and effective, and the values preserved with the same skill, as we are accustomed to look for alone in the fascinating little gems that came from the easel of Jan Vermeer of Delft; and I liken this Copley painting to the paintings by Vermeer because it instinctively recalls this Dutchman's careful limning. But that Copley possessed naturally much of the old Dutchmen's feeling for art is shown most strongly by a recent "find" of a whole length portrait of James Tilley, rope maker of Boston and New London, painted by Copley when in his twentieth year, on a sheet of copper 10 x 15 inches. Its very completeness makes one regard it with feelings akin to awe when the age of the painter is considered. Yet there can be no doubt, as it is signed and dated "1757." Here the man portrayed is true to life, standing against his high desk in the counting room with his ropewalk and wharf, both of which bore his name, at the end of Milk Street in Boston, showing through the open door. The drawing of course is impeccable and the whole scheme is worked out with such wonderful skill and ability as to draw out involuntarily the acknowledgment that the man who painted that picture was a great artist.

That Copley devoted unusual care and attention to the painting of the Mifflin picture is shown by his somewhat amusing comparison of it with Raphael's Transfiguration in a letter to his half-brother Henry Pelham, also a painter, written from Rome, March 14, 1775. "Raphael has studied the life very carefully.

¹ The discovery of these three painters is due to the investigations of Messrs. F. W. Bayley and Lawrence Park, of Boston.

His Transfiguration, after he had got the composition of it on the Canvas, he has *painted with the same attention that I painted Mr. Mifflin's portrait and his Ladys. In that determined manner* he has painted all the heads, hands, feet, draperys and background with a plain simple body of colours and great precision in his outline." This is a simple, honest judgment of the painter upon his own work, that earmarks the picture as in his opinion his masterpiece at the time. Otherwise he would not have selected it, but some other, for the comparison, and his judgment remains correct in my opinion, after viewing most of his important works executed both in this country, where his best canvases were painted, and in England. A reason for the special "attention" given to the painting of this picture may be found in the close intimacy that existed between subject and painter, as evidenced by the several references to Mifflin in Copley's recently printed correspondence, where, in a letter from Henry Pelham to Copley, upon returning from Philadelphia, dated February 16, 1775, he writes: "Mr. Mifflin shewed me much Civility. I had another opportunity of viewing with pleasure their admirable Portrait." This contemporary professional estimate of the work shows that the Mifflin portrait was even then noted as "admirable," and it has gained, not lost, by time.

Thomas Mifflin (1744-1800) held at one period the highest office in the United States. He was President of Congress after Washington resigned the office of Commander-in-Chief, and it was to Mifflin, in that capacity, that Washington personally handed his commission. Previous to this he had been the first aide-de-camp appointed by Washington on his staff; later he held the responsible office of Quartermaster-General of the Army of the Revolution, and just prior to his death was Governor of Pennsylvania. When twenty-three years of age he married his own cousin, Sarah Morris, who was three years his junior, and it must have been four years after their marriage, when Copley was painting in New York, from June to December, 1771, that this noteworthy canvas was painted, an interesting incident in itself. Nothing can be more simple, or sound more monotonous, than the color scheme. General Mifflin is in a drab cloth suit and "his Lady" in a gray silk gown relieved only by the white neckerchief and under sleeves, the single ornament being, what was possibly an artistic license, a small white rose and pink bud with green leaves, at the throat. His hair is powdered and her hair is



JOHN SINGLETON COPLEY: PORTRAIT OF GOV. THOMAS MITCHELL AND HIS WIFE, SARAH MORRIS
— *Portrait of the Hon. and Mrs. Thomas Mitchell, Philadelphia* —

natural. The table top, upon which is her fringe frame, is of polished mahogany and the chairs are dark green. An anomaly in the picture is the outdoor effect of the blue sky of twilight in the background to the right, while the composition is illumined by broad daylight from the front. This background, it seems to me, cannot belong to the original picture but probably has been added by some recreant restorer, which cannot be determined at present, as the painting hangs too high for close critical examination. The reproduction shows how faultless is the modeling; solid yet mobile. The story is told that Mrs. Mifflin sat twenty times for the painting of the hands alone, which are rendered with rare skill. As can be seen, the canvas is very luminous, the figures being placed in a strong light coming from the right and no part of the picture is slighted, the utmost "attention" having been bestowed upon every detail, but with such consummate artistry has this been done that all labor has been concealed, which is not always true of Copley's work.

Some doubting Thomas has questioned the identity of the portraits for the reason that, while Mrs. Mifflin appears as youthful as her years, twenty-two, her husband's face seems years beyond the age of twenty-seven. But Mifflin had heavy, sensual features, that always convey the idea of maturity. This is shown by other portraits of him by Peale, by Trumbull and by Stuart, the one by Stuart looking older than Mifflin was when he died at the age of fifty-six, although it was painted five years earlier. But such a question is settled beyond all cavil by the pedigree of the painting, which had never been out of the family until received by the Historical Society of Pennsylvania in 1900, under the will of Mrs. Esther Wistar, who received it from her husband, Dr. Mifflin Wistar, to whom it had been given by his great-aunt Susannah Morris, the sister of Mrs. Mifflin, the legatee of the painting under the will of General Mifflin. So close had the painting been conserved that its very existence was unknown, so that in 1890, when the entry was found in the Sixth Exhibition Catalogue of the Pennsylvania Academy of the Fine Arts in 1817, of a "Portrait of Governor Mifflin and Lady by Copley," the writer thought it must be a misattribution, especially as it was not then known that Mifflin ever had a wife. Thus time clears up many doubtful questions, and few of greater interest than the present.

A TRIPTYCH BY SASSETTA · BY OSVALD SIRÉN

I HAVE recently examined a small triptych in a private collection in New York and formerly in the Chabrières-Arlès Collection in Paris, representing the Adoration of the Shepherds, and, on the wings, St. John the Baptist and St. Bartholomew. On the top of the central panel is an abbreviated representation of the Last Judgment, and above the Saints, on the wings, is represented the Annunciation. On the outside of the wings are two small medallions with Christ on the Cross and the mourning Virgin.

The picture, which measures 24 x 19.5 inches, is a fine and early work by the Sienese painter Stefano di Giovanni, called Sassetta (1392-1450); it is thoroughly characteristic of the master in all its morphological details (as we are going to see), but at the same time it reveals the close relation between Sassetta and Paolo di Giovanni Fei, who probably for some time was his teacher. This fact leads us to the conclusion that the triptych must be of comparatively early date, hardly painted after 1430.

The central composition gives us an impression of Sassetta's poetic mode of conception. The Virgin is seated on the ground under a shed, at the side of the manger, looking at the approaching shepherds, while the white dove of the Holy Spirit and some small angels hover, as a celestial protection, over the Child. Behind the Virgin stands St. Joseph; he looks at the dove and raises his hand as if to ask the shepherds not to disturb the divine mystery and stillness of the scene.

Higher up opens a hilly landscape strewn with small trees and shrubs and ending in a mountain ridge that stands out in sharp silhouette against the sky. The shepherds are gathered around a fire on the hillside, one lying on the ground and the others standing, all listening to the angel who brings them the glad tidings from heaven. The open landscape, with the dark trees, the solitary stork and the mountain peaks in the distance, are painted in subdued colors to suggest the half light of the dawn. It shows the master at his best and gives us a hint of his imaginative interpretation of nature. This landscape may be compared to similar views in Sassetta's two small pictures in the Jarves Collection in New Haven. Not only the general conception but also the details, such as the



Triptych of the Nativity
by Giovanni di Paolo

trees and the small hills, are closely corresponding in these landscapes.

The two stately saints, St. John the Baptist and St. Bartholomew, are also quite characteristic. The tall figure of the Baptist, with the lithe form and small round head, recurs again in a little triptych by Sassetta in the Gallery at Siena, where the position of the Baptist's pointing hand also is identical, and St. Bartholomew shows the same old man's type, with broad forehead, curly hair and long beard, as St. Anthony in the Jarves pictures mentioned above. The draping of the mantles in soft folds that still retain something of the gently flowing Gothic rhythm is also characteristic of Sassetta. The same mode of draping can be studied in all the authentic works by the master.

Sassetta, like most of the early Siennese painters, loved to adorn his Saints and Virgins with gold-embroidered garments, and here he has given his best in the robe of the Annunciation Angel, in the gown of the Virgin and in St. Bartholomew's undergarment. All the ornaments are executed with great care, and the drawing of the details shows that incomparable refinement which we are used to find in Sassetta's paintings. But the master was not only an accomplished technician, he was also a poet and an imaginative creator, as can be seen even in this little triptych.

HOPPNER'S PORTRAIT OF ANNE CAREY · BY W. G. BLAIKIE-MURDOCH

IT is nature's law that spring should come only once in the year. But in autumn, and in winter, men will often look back with longing on the freshness of April, trying vainly to believe that they are indeed living in that time, and something curiously akin to this fond retrospection takes place ever and again in art. For herein too there are seasons, as it were, certain ages bringing forth hardly any beauty, others yielding so wonderful a harvest that they are memorable forever. And frequently there are artists who, inclined to hold that the life of their own era scarcely constitutes fit material for their work, and feeling also a great distaste for the formula they find chiefly current, gaze backwards lovingly into one of those remote periods which were specially rich in immortal art, striving more

zealously to emulate this bygone glory than to create anything new and individual. Always, no doubt, there will be painters and sculptors looking in this fashion towards the Italy of Renaissance days, and some likewise who will find their ideal in the Spain of Velasquez, or the Flanders of the van Eycks. But surely the real spring-tide of the arts took place in the Greece of Phidias, and the rarer Praxiteles, it being hence to the great credit of the eighteenth century that, for a little while, it frankly accepted the lofty masters of Hellas as its model. And if Hoppner played but a minor rôle in this retrospective movement, styled usually the "classic revival," certainly his participation in it bore lovely fruit in his full-length *Portrait of Anne Carey*, the canvas lately acquired by a New York collector, Mr. Benjamin M. Duke.

A daughter of the versatile playwright, George Carey, among whose laurels it is that he wrote about Shakespeare when the dramatist was largely out of vogue, Anne was herself a member of the dramatic profession, and to her admirers, whose name was legion, she was known as Nance, or Nancy. She lived much in London with her father, at whose home she bore a son out of wedlock—the most famous of British actors, Edmund Kean—and the Careys' home seems in fact to have been something of a rallying-ground of virtuosos, Hoppner during a long while being a frequent visitor there. It was in 1780, apparently, when his age was only twenty-two, that he painted the portrait of Nance, this year being otherwise a notable one for him, inasmuch as it witnessed the exhibition at the Royal Academy of his *Primrose Girl*, the praise of which laid the foundation of his fame. His model in this instance was Phœbe Wright, who, subsequently becoming his wife, was herself a gifted artist, moulding likenesses in wax which won her the *sobriquet* of "the Promethean modeller." And whether she relished this classical allusion or not, there can be little doubt but that indirectly she helped to direct her husband's gaze ephemerally towards the great art of pre-Christian centuries; for being of American birth she was friendly with Benjamin West, bringing Hoppner into touch with that artist, who, like his fellow-immigrant, Copley, was among the prime abettors of the "classic revival."

The movement was a signally extensive one, manifesting itself very considerably in architecture in Russia, for example, and in sculpture in Italy and Sweden; while in Germany it had countless



John Everett Millais: A Girl in a White Dress.

devotees, notably of course Winckelmann. In general, however, France is credited with having inaugurated the affair, nor can it well be gainsaid that it was in that country the revival gained most support. But, long before Percier and Fontaine had built the Arc de Triomphe du Carrousel, long before Louis David had begun to paint in pseudo-antique style, numerous artists in Britain had illustrated determination to return to the simple, stately manner of the Hellenic school. One of the first of such was the sculptor of the Shakespeare memorial at Westminster, William Kent, whose archæological fervor procured him some sharp satire from Hogarth, who, naturally despising the movement, aimed his shafts at another of its early votaries, Lord Burlington, the reputed designer of Burlington House. A further pioneer was that prince of Scottish architects, Robert Adam, whose deification of pre-Christian art was seconded presently by his compatriot, Sir William Hamilton, commonly regarded as the initial collector of Greek vases. And, whilst he was active thus, Wedgwood and Flaxman commenced showing in their respective outputs a fervent apotheosis of Hellas, a bias kin with theirs being expressed shortly by Hepplewhite and Sheraton. Meanwhile West and Copley had settled in London, and to them the proverbial grace and charm of eighteenth century work appeared wholly trivial, both declaring loudly that grandeur is the supreme quality in art. Nor was it long ere their influence became markedly evident with British painters, in particular Barry, Fuseli and Runciman; while Reynolds himself was unmistakably friendly towards the attitude of the two Americans, as witness the main tenor of his *Discourses*. Nevertheless, it is a thin line which demarks the grand from the grandiose, so that most of the English painting which resulted from this brief adoration of epics in the antique manner is little better than magniloquent, and accordingly is now forgotten. But in Hoppner's portrait is seen discipleship of the true and flawless kind; for the master has derived beauty, and purely beauty, from this fleeting worship of old-world art.

The best works of Louis David must ever be ranked high in his country's achievement, as must the best by many of his group: Houdon, Vigée le Brun, Prud'hon, Dominique Ingres. Only, if these artists evaded the occasional pompousness of the British followers of West and Copley, they were prone in searching for a fine severity to arrive at the cold, if not the icy, while their quest for the

simple resulted sometimes in the bald. Moreover, they erred grossly in the unmitigated nature of their devotion to the antique, carrying this cult the length of deriding noisily the winsome art of their immediate predecessors in France: the school of François Boucher. But there is not the slightest cause to suppose that Hoppner, at any time, shared their outlook in this respect; and his *Anne Carey* is a picture which Boucher may readily be imagined admiring passionately, it being easy also to conceive Gainsborough viewing it with the utmost delight. For here, in rich measure, is that elegance which was everything to these typical painters of the mid-eighteenth century, Hoppner having withal contrived, somehow, to blend this quality with those which the classicists sought. Divinely simple, dignified and almost grave, the canvas is above all marked by a noble stateliness: that element for which the Greeks are almost a synonym, those Greeks who are destined ever and again to be accepted passionately as exemplars, and whose own achievement constitutes surely the very springtime of the arts.

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